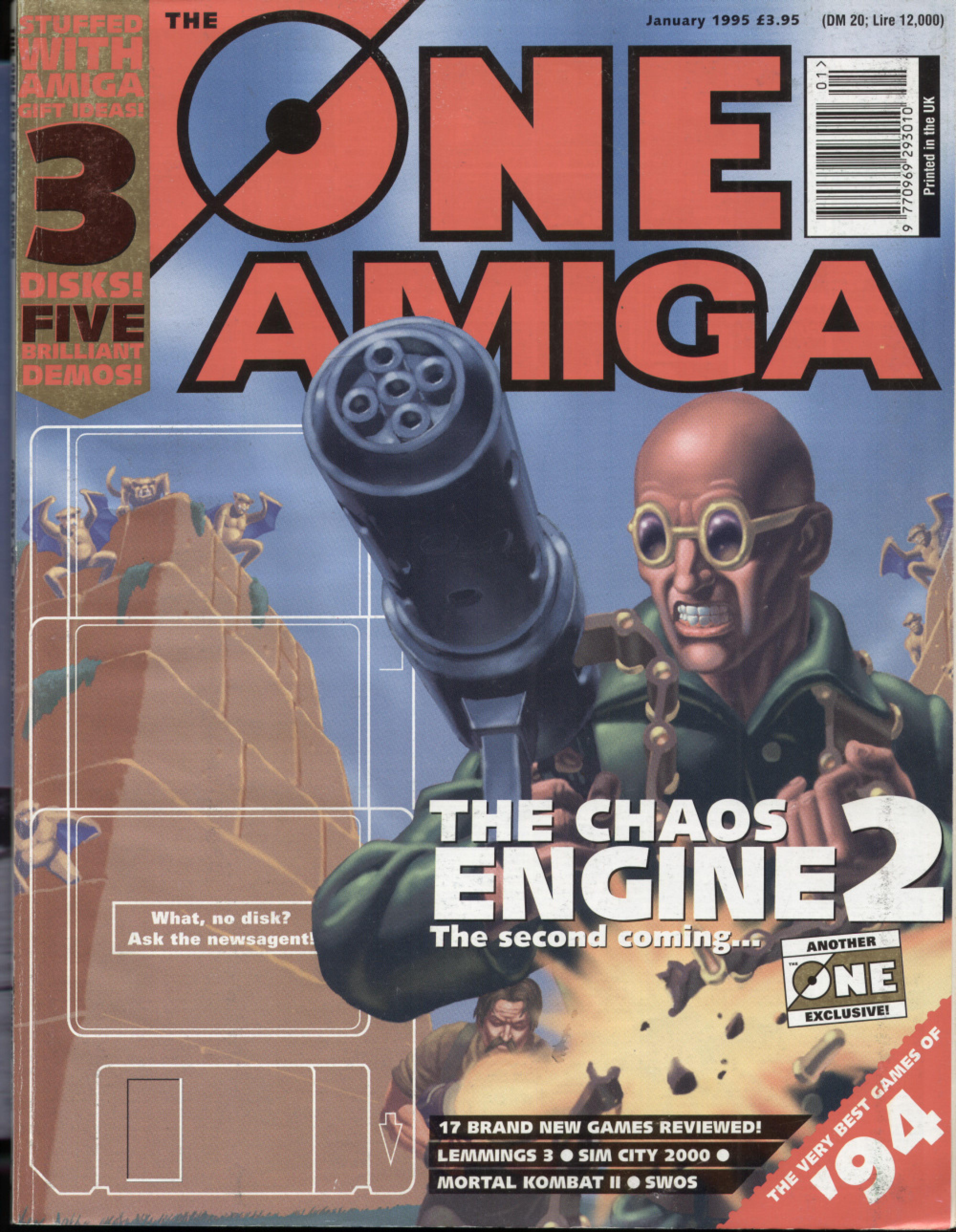


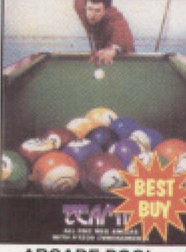
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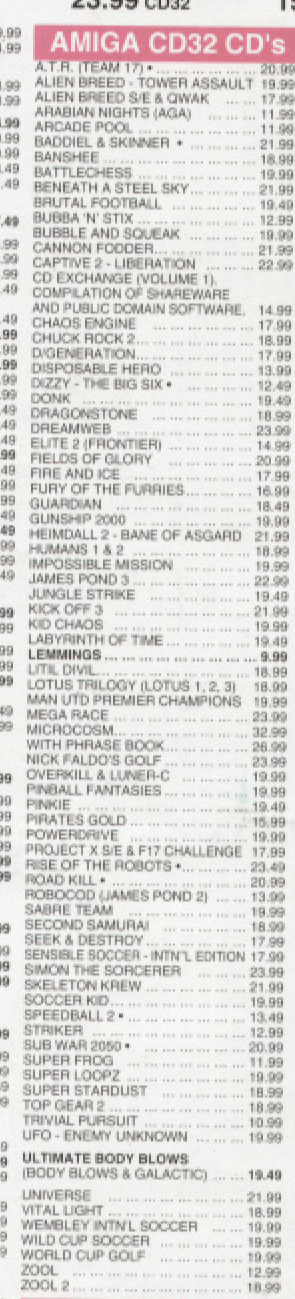
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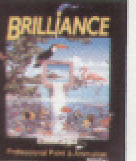
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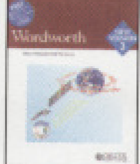
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What doe these bits mean, Andy?

conte



If I wasn't sitting here, in the pretend ed's chair, I would, quite literally, kill for this issue of The One. It's just packed with so many great things. No, really. The powers that be wanted to reduce the mag to 100 pages and two coverdisks. But we said 'Look, powers that be, no! You're not on. You may want us to make even more huge profits to stuff your heaving wallets, but we want more pages for the kids to read, and three disks to stick on the front.' And, strangely, they agreed. So, it's taken us ages longer than normal to write, the coverdisks nearly killed us, and getting in the finished version of SWOS for review was a nightmare. But hell, it was worth it — if you can find a mag with a better deal this Christmas then... er, well, buy it.

Andy Nuttall,
acting editor.



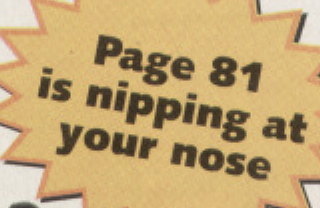
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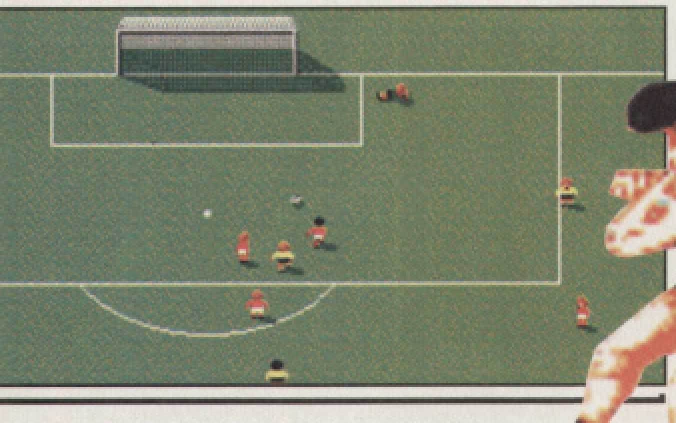
GAMES FEATURED IN THIS ISSUE







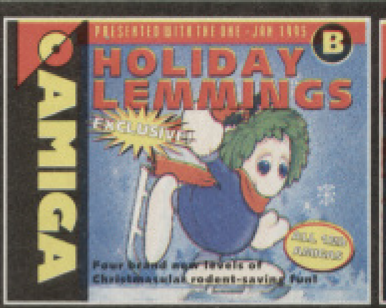



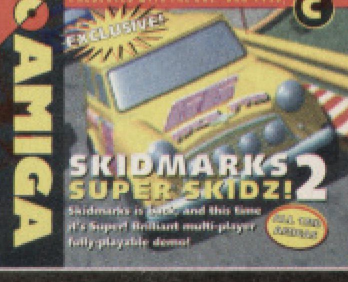












BOOT SECTOR

JUNGLE STRIKE
Ocean (1Mb only)

Eighty six percent? Oh yes indeedy! That's what the man said (well Andy 'Art Garfunkle' Nuttall said anyway) and as far as we're concerned, that's close enough to a real man to count. Just.

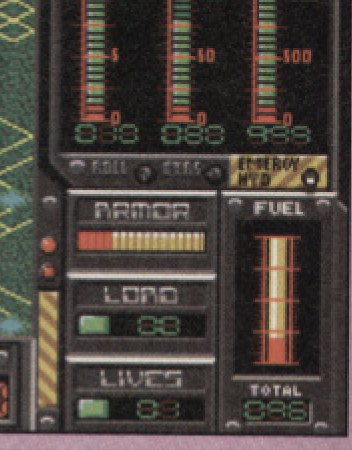
Yep, we've managed to get hold of the entire first level in its, er... entirety for you lucky chaps and chappesses to sod around with, simply because we love you. If you think I'm going to waste my time and effort telling you what you have to do when the demo is already packed with a full briefing, not to mention an on-line information system, you can just about blimmin' well sod off! Needless to say, there are tons of things to blow up, tons of things to try not to blow up, and tons of, well, trees really.

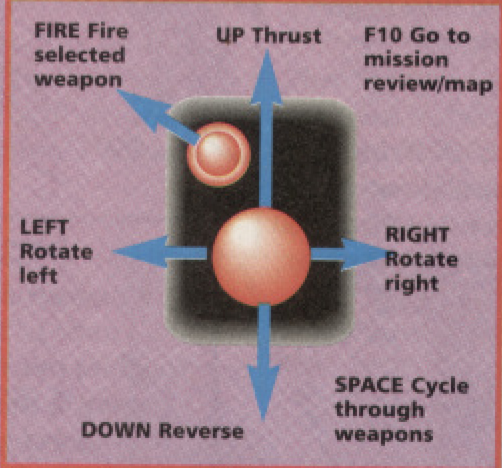
Controlling your chopper couldn't be easier (said the bishop to the actress) simply rotating it and thrusting it wherever you want (f'nar f'nar). As well as your standard cannons, you have a limited amount of Hydra rockets and Hellfire missiles, all of which are just itching to be released (as Andy said to the hired hand — ooh er.).

You can cycle through the mission map and information screen — accessed with F10 — to check on the individual elements of your mission, but I'm sure if we're honest with each other, you're only going to fly round shooting everything anyway.

Should you come across spare fuel, supplies, or hostages, simply fly over them slowly, and the co-pilot will activate the required winch or ladder accordingly. And, to finish with my favourite phrase, er... that's it.







LOADING YOUR DISKS

1. Ding dong merrily on high, your lovely disks are calling.
2. Peel 'em off and slap 'em in, these dem's will get you drooling.
3. Bloody hell they're super. Bloody hell, they're corkers. Bloody hell they really are the best.
4. And sod me if I can't really get out of this bit without just sort of falling apart and not rhyming. At all. Er, sorry. (What about vest?)

This is jolly Christmassy, isn't it?



Merry Christmas to one and all! And what better way to welcome the new year than with some storking demos for all our gorgeous readers (oh alright, you ugly ones can play them too). Ram these little beauties up yer drive, and get bopping, as Matt Broughton drinks beer and screams 'Happy New Year!'



JUNGLE STRIKE
Ocean

BATTLE TANKS
Magnetic Fields



HOLIDAY LEMS
Psygnosis

BASE JUMPERS
Rasputin



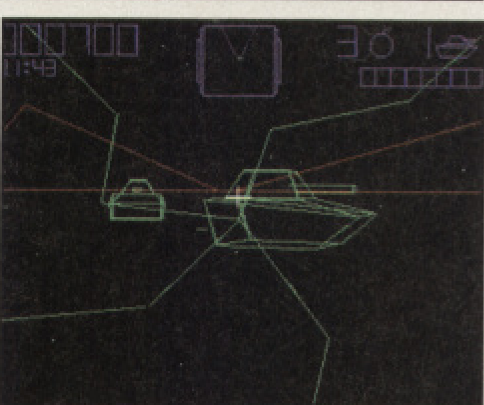
SUPER SKIDMARKS
Acid Software

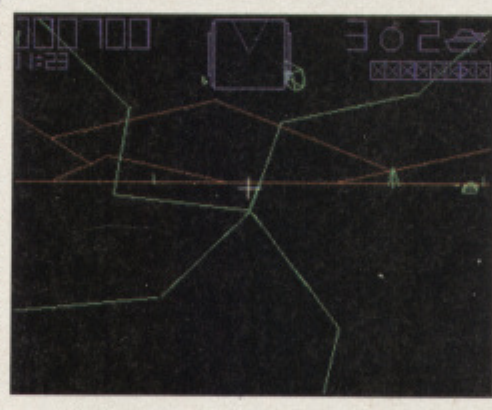
BATTLE TANKS
Magnetic Fields (1Mb only)



The spectre of an older game appeared each Christmas.

To say that we're chums with some of the bestest and most talented chaps in the industry is to say the least. I mean, what other mag is so chummy with, say, Shaun Southern from Magnetic Fields, that he writes a splendid little program just for us in his spare time. Yes, so choc'a'block with programming skills is this young fella' that he just can't stop writing. Well, you lucky buggers you, we've decided to let you have a play of Shaun's little creation because we think it's simply super fun.



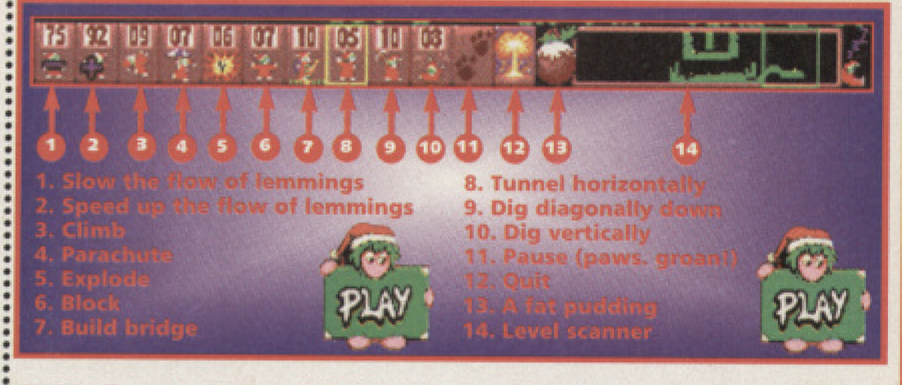


Anyone not familiar with original *Battle Zone* should be taken out and shot, but suffice it to say that in *Battle Tanks* you're in a, erm, tank, and have to drive around a vector battle zone shooting as many tanks as you can. You have three smart bombs which, when activated, will destroy any tanks shown on your scanner, but apart from these little sweeties, it's all down to your driving and shooting skills.

The top of the screen shows (from left to right) your score, the radar scanner, the number of smarts left, and the number of lives you have left. At the far right you'll see a number of boxes which shows how many shots you currently have available. This is basically to stop you from just shooting off billions of shells, (Shame — Andy.) so go easy with those trigger fingers!

The Small Print Bit.

1. Whilst we here at The One make every effort to check the coverdisks for all known viruses, we can accept no responsibility for damage caused by viruses which may have escaped our attention.
2. The One and its retailers are not liable for any unnotified changes to the contents of the coverdisks which may occur.



HOLIDAY LEMMINGS
Psygnosis (1Mb only)

B

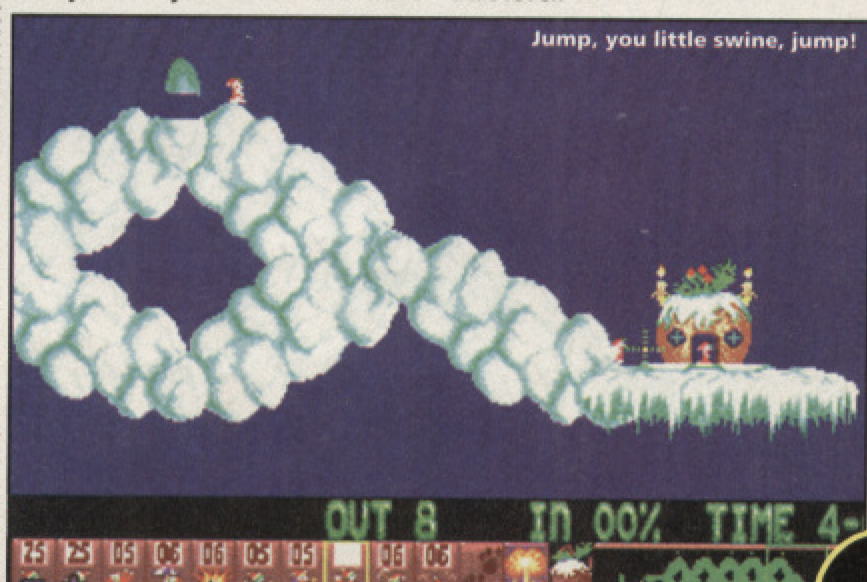
You lucky devils! Not only do you get to play an already super game, but you also get to sample four of the 32 brand new levels of snowy Lemmings from the full *Holiday Lemmings* package! Ooghyah! Baby.

Just in case there's anyone who has only recently been born, the concept behind all the *Lemmings* games is to get a set number of extremely wacky, crazy, thingy, thicky rodents from a start position to a specific exit on each extremely nasty level. The lemmings will wander without thought or case for their personal safety, and you must therefore assign specific tasks to them, choosing from the limited number of skills shown at the base of the screen. Okay?

That 's not a Lemming meringue pie, is it?

To select a skill you simply mouse click over climb, build bridge, dig etc. and then click that over the lemming of your choice. Other than that, it's all pretty damn obvious, though not necessarily easy. Ha, ha!

Read the information before each level as it will tell you exactly what percentage of the lemmings you'll need to rescue to complete that level.



Jump, you little swine, jump!

BOOT SECTOR

SUPER SKIDMARKS
Acid (1Mb only)

C

Just cast your mind back over the last few months. What's the best coverdisk we've brought you? *Mortal Kombat II*? *Rise Of The Robots*? *Aladdin*? The Fancy *Sensi* League? It's too hard to choose really isn't it, and the choice is about to get even harder, because we've got yet another bugger of a corking demo!

Anyone who remembers *Skidmarks* will know that there really is nothing to beat the sheer fun involved in skidding around these brilliant tracks at high speed. Well, whether you're an A1200 or A500/600 owner, you're about to have your pants pulled right down. This is an absolute exclusive, not to mention an absolute cracker!

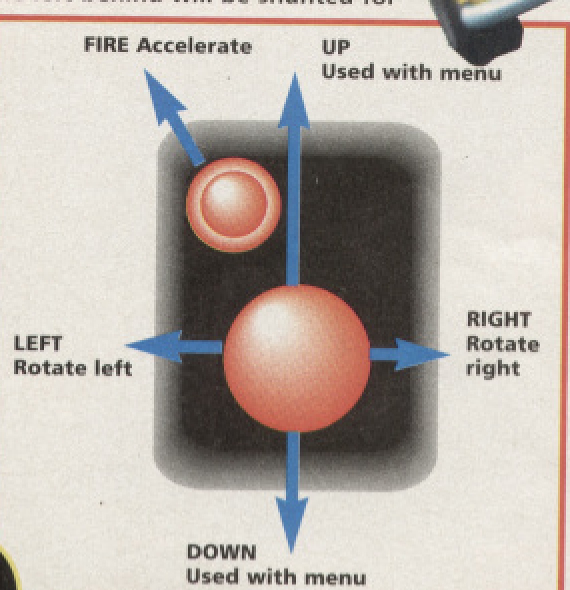
Options 'R' Us as far as this demo goes, with the choice of 1, 2, 3 or four player simultaneous play, using joysticks and keyboard controls. Within the 'Select Players' menu you can also cycle through different colours as well as single or split-screen views. If you're playing either in single screen mode or with all four players human (which defaults to single screen) you'll work on the 'Micro Machines' theory, where any players left behind will be shunted forward, but suffer a time penalty.

As the race progresses, your position will be displayed above your car, or, should you come to the start line, your time for that lap. Though this lap has been specially created for *The One*, you can get another variant simply by using the direction chooser in the Options menu. This menu also allows you to select how many laps you want per race as well as the speed/difficulty level.

The program will detect an A1200 and adjust the graphics and options accordingly, but all you AGA users can expect eight Mini Cooper rally excitement, along with smoother play all round. Are we good to you or what!

Once you've set everything up, just press the start button and away you go!

It's motoring Mini madness — and other words beginning with 'M'. Mollecular, for example.



STOP PRESS!

At the very last minute, Rasputin Software called us with a dinky little demo of their new platformer *Base Jumpers* from the author of *Jet Strike*. The idea is to get your little blokey (or Base Jumper) to the top of the tower, negotiating traps and monsters as you go. Get to the top, and you'll get the chance to participate in one of the world's most exciting sports... er, jumping off a building.

We haven't got much space to describe it here, but if you turn to Matt's review on page 52, you should get most of the information you need. Other than that, enjoy the game!

WHOOPS!!

Due to the large number of duplicate disks made, the occasional one sods up good 'n' proper. If you're unlucky enough to get one of these, please except our humble apologies, but PLEASE DON'T SEND THEM TO US! Instead, send then to this address with a SAE for 28p:

The One Coverdisk Returns,
Diskxpress,
Unit 7,
Willow Court,
Bourton Industrial Park,
Bourton-On-The-Water,
Gloucestershire GL54 2HQ

Once you've done this, eat too much turkey and wait until your replacement disk arrives. If you think that your problems can be solved down the phone, call the Diskxpress helpline on (0451) 810788 between 10am and 5pm on weekdays. Hand in hand is the only way to land, and it's always the right way round.

NEWS

TWO WAY RACE NOW FOR COMMODORE

Could it be that the battle for Commodore is nearing its climax? After months of stalemate, the process has been cranked up again by a flurry of activity from a new bidder, US-based Creative Equipment International.

CEI is already involved in the US Amiga market as a distributor of A1200s and A4000s. It is reported to have lodged $1million with Commodore's liquidators as a deposit on its bid to take over the company. The cash is non-returnable if CEI wins the battle. In other words, once the decision has been made there's no going back for CEI.

So now it's a straight race between CEI and the UK consortium headed by the Maidenhead team. The Americans have said that, if they win, they will start a new company to handle the British market — the world's biggest Amiga territory. So there.

Commodore UK's team is still confident of victory in the courts. They must be getting a bit fed up with the wait, though.

• Accusations that Commodore UK has repackaged and sold faulty machines as new have been rejected by the company and have come to nothing.

The computer trade magazine CRN printed the story in November as a shock exclusive. But Commodore's joint managing director Colin Proudfoot countered the claims by saying that it is common practice among electronics companies to repair malfunctioning hardware or rescue working parts. "We're clearly not going to throw them away," he said. And that was the end of that.

EASTENDERS OR MORTAL KOMBAT

Bruce got the judges verdict on a split decision

The golden age of the armchair moved a step closer last month when BT announced that it will install interactive TV in 2,500 homes next summer. Phew!

Viewers in Colchester and Ipswich will be able to order films and TV programmes straight into the telly from the phone line using the new pilot service. Home shopping with Safeway, Thomas Cook and others plus home banking via Nat West will also be a remote control button away.

Soon BT hopes to add games-on-demand to the list. BT is currently in discussion with games companies about this. Last March it joined computer games body ELSPA to share its plans with the industry.

Interactive TV works by sending digital signals down ordinary copper telephone lines. The picture quality is said to be better than VHS. The signals are descrambled by a set-top-box which sits on top of the telly. BT hasn't decided yet whether to have games downloaded completely into the home, or whether to work on a "pay as you play" basis. Whatever, interactive TV could one day become a viable alternative to going down to Future Zone for your games.

WIN THE LOTTERY!

Hands up who's already lost more than 10 quid taking part in that bloody stupid lottery thing. Yeah, us too. So what system did you use? Birthdays? Price of Twix? Number of weeks at number one for Bryan Adams? Well let's be honest, with odds of 14 million to one, it really doesn't matter, does it.

Well forget all that, because thanks to the power of PD software, your odds are about to improve. Yes, the first of a new breed of lottery prediction programmes have arrived, and being a total plonker, I've decided to waste even more of my luncheon vouchers testing it out.

The first of these packages, *National Lottery Randomizer* (catchy title huh?), is really nothing more than a random number generator, but at least you no longer have to waste ages thinking up tons of obscure 'mystic' numbers to waste your beer money on. Simply press the button, watch the numbers cross themselves off, make a note, and then waste your entire lunch hour queueing in some dreadful little newsagent behind a total dweeb who's been sent down with the entire offices' entries.

The second program, *Lottery Winner AGA*, is a bit more scientific, requiring you to enter the results week by week. It then uses various proven algorithms and probability calculations to make predictions. You won't even get a guess out of it until you've input at least four weeks' worth of numbers, and guarantees best results after about seven weeks of data. Both of these programs are now available from OnLine PD, whose address can be found on page 109. Good luck. Suckers!

NATIONAL LOTTERY RANDOMIZER by Garry Knott

BARE LADIES

Something racy has come out of Tunbridge Wells at last. Newish company MPEG has entered the Video CD market with a fistful of naughty CDs which it brackets together under the Heatwave label.

Those lucky *One* readers with a CD32, a digital video cart and a birthdate before 1976 are free to snap up *Summer Games*, *One In A Million*, *Back To The Orient*, *Back To Melrose Place*, and *Quantum Deep*. All £19.99 and every one as mucky as mucky can be. MPEG is lining up 30 more for 1995.

Younger readers, female readers and those of a devout religious persuasion will have to be content with *Funtime*, a range of kids' video CDs, which comprises three instalments of *Shoe People* adventures. Er, great.



NOT ON YOUR TELLY!


"And here is the news..."

Mirage and Time Warner have got just what they wanted to make their *Rise Of The Robots* TV ad campaign a success: A ban.

The Broadcast Advertising Clearance Centre has banned the commercial from transmission during religious and children's programmes. The problem arises from the rebellious (Time Warner calls it 'in-yer-face') flavour of the ad. One scene has a bunch of robots gatecrashing scenes of fifties dancing and gaiety, along with with the line "you can't dance with broken legs". Another features the booming presence of Military Droid who taunts: "Are you religious?"

The publishers have sent a defiant message to the censors. Time Warner's Jeff Tawney said: "If people find it offensive, that's tough. Our customers love it."

STOCK SWOP



The multi-coloured swap shop (where are you now Cheggers?) may have gone to the Seventies graveyard with Kenny and *Robin's Nest* but its spirit lives on. Microplay, an American-owned company, has just launched its first part exchange store in the UK.

The shop, in Shirley, West Birmingham, offers customers the chance to sell back their purchases for cash, or for another game plus cash. They don't have to buy their games from Microplay.

It's not the first experiment of its kind. Part exchange has been tried before. Trouble is, such stores usually attract the attention of lawyers working for games companies. Part exchange is a legal grey area. Is it rental by another name? If it is, many publishers don't want it. After all a game could be rented hundreds of times but the publisher doesn't get a penny more. But the attitude to rental is changing now, so Microplay might just have timed its opening perfectly.

LOW COST LUCAS ARTS

Five LucasArts classics are about to embark on their most daring adventure yet - the one into bargainville.

Kixx, the budget label of US Gold, has unveiled a classic collection comprising five hit games from the state-of-the-art Californian developer. *The Secret Of Monkey Island, Indiana Jones and The Last Crusade, Zak McKracken And The Alien Mindbenders, Loom* and *Maniac Mission* have all been bundled together in one scrummy pack which is yours for £29.99. If you bought them individually you'd be £45 worse off.

But if games from one of the world's most esteemed special FX houses don't appeal then Kixx has more to tempt you with. For the same price you can have the Delphine Software Classic Collection comprising *Flashback, Another World, Cruise For A Corpse, Operation Stealth* and *Future Wars*. This time the saving is a plumptious £66!

Kixx hasn't forgotten CD32 owners. Its first releases on the format are due out any day. They are *James Pond 2: RoboCod, Global Effect, Brutal Football* and *Morph*. Each is priced at £9.99.


"When did you last see your father"?

RIGHT GOOD KICKING

We may flirt with glamorous newcomers, but for many, there's no soccer game quite like *Kick Off*. Cast your minds back to your first encounter with the tops of the *Kick Off* players' heads and it makes you feel quite nostalgic, doesn't it?

Prepare yourself, then, for *Kick Off 3 — European Challenge*. Anco's latest version of the game offers a staggering number of features. The theme is international, so there are 96 European teams and 24 from the rest of the world. These teams comply with our ideas of how Johnny Foreigner plays football; i.e. Italians are strategic and defensive, Spaniards are reckless and flamboyant, the Dutch are cheating swine etc.



Teams are improved by choosing imaginative combinations of players. In *Kick Off 3* there are certain players with unique skills. A target man, for example, is great at headers and should therefore be selected with wingers.

Other interesting features include a practice facility, in which to hone your passing and close control, 40 set plays for corners and free kicks, and options setting to allow novices to enjoy the game immediately. Of course, there's all the usual stuff too — crowd noises, team talk, match facts, slow motions, replays etc.

Kick Off 3 is available on the A1200 any day now priced £29.99. The A500 version is yours for £24.99.

STAMFORD BRIDGE IN TROUBLED WATERS

Chelsea FC has launched an attack — but sadly, for victory-starved inhabitants of The Shed, it's not against another Premiership side, but their old sponsor Commodore. The club says it is owed £119,000 by the company whose name it carried for nearly seven years, because it reached the 1994 Cup Final.

The football club says the contract between the two included a clause that Commodore would have to pay a premium in such an event. It argued that the publicity would be so great that its sponsor should shell out the extra.

Commodore is fighting the claim. The company thinks Chelsea is being extremely cheeky given that it was sent just a few tickets for the final and had to pay others. In general there's a belief that ever since 1987, when Commodore paid £1.2 million for the deal, Chelsea has done little to help its sponsor. The row has come at a terrible time, of course, with everyone's minds elsewhere — on the buy-out.

EXILE'S RETURN

Just when it seemed *Exile* had been forgotten and presumed dead, a group of scientists disappeared with it into a laboratory and made it bigger, stronger, better than before! Yes, Audiogenic is preparing to re-release the space adventure which was so popular on the 500 a few years back. The company has admitted that despite its great gameplay *Exile* was let down by unspectacular graphics. The new version, out in the new year, has been graphically revamped for A1200 and CD32 with their glorious AGA chips.

For those who missed out first time round, *Exile* revolves around the activities of a missing, presumed dead, genetic engineer called Triax who isn't dead at all but hiding out on the planet Phoebus. What's worse, he has built a new lab and captured a colonisation party to be his guinea pigs. Your task is to kill Triax, defeat his mutant army and rescue the kidnap victims.



TEAM 17 WORMING ITS WAY INTO 1995

When we found that the boys at Team 17 have *Worms*, we made a mental note not to nibble any of the free pork sandwiches next time we're up in West Yorkshire.

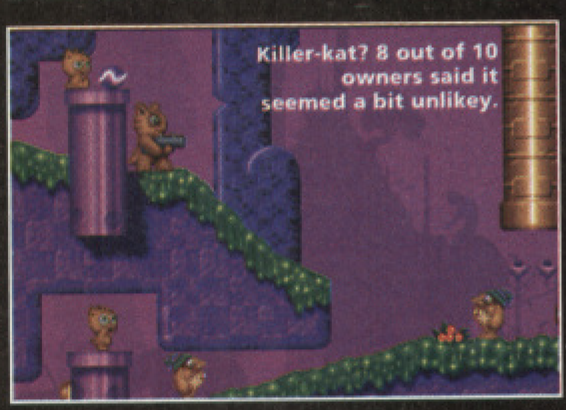
But no, it turns out our complimentary lunch is quite safe. *Worms* is in fact the latest project from one of the Amiga community's favourite developers. Described as a cross between *Cannon Fodder* and *Lemmings* (there's a wacky combination) it's basically a story of kill or be killed, but have a laugh in the process.

Up to four worm batallions seek to make fishbait out of each other in a multi-directional scrolling landscape with a variety of weapons of death. Apparently these include bazookas, dynamite and grenades. Among the wittier touches is the ability to scarper (via a tunnel) when things get a little hairy. The winner is the player with the worm left standing. Or should that be wriggling?

The game will be ready by April 1995 on 1200 and CD32. Expect a lot of poor-quality worm puns like *Worminator 2: Judgement Day*. And don't say we didn't worm you...

But just when we thought Team 17 couldn't get any more silly it went and told us about *Pussies Galore*. This platformer, to be released in March on 1200 and CD32, is set among the kittens of this world. The drama is sparked when, wait for it, a record is released by Evil Eric which, Black Sabbath style, sends its listeners into arms of Satan himself.

You play Boris, unaffected by Eric and the Prince Of Darkness, and on a mission to get the devil out of kittenkind. Silly, yes. But silly with parallax, 50 frames-per-second and a 64-colour play screen.



Killer-kat? 8 out of 10 owners said it seemed a bit unlikey.

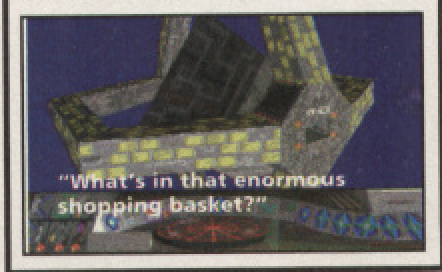
ENCOUNTERS CLOSE?

"Ship calling Earth..

Considering the noise Gametek made about *Frontier*, it's being surprisingly quiet about the forthcoming *Frontier: First Encounters*. Well, we've got some pictures to tantalise all you would-be explorers with (PC, I'm afraid), not to mention a bit of blurb, so pin "em back and, er... check your input.

Set in pre-*Frontier* days (i.e. before the colonies and territories were established) *First Encounters* sees the welcome return of the Thargoids — the original baddies from *Elite*. Apparently, the presence of the aliens starts off a series of escalating rumours — not all of which are true — and the only way to find out what's really going on within the game is to buy subscriptions to on-line journals (sort of e-mail meets newspapers).

David Braben (*Frontier*'s author and programmer, in case you didn't know) said: "There's a huge range of missions and various routes to pursue. The important thing is that the main thread of the missions is much more hand-coded than it was before. There's an adventure side to it really, with a few blind alleys for people to find and enjoy." If anyone knows what any of that's supposed to mean, would they please contact us. (Competition not open to anyone from Gametek).



"What's in that enormous shopping basket?"

GAMES CHART TOP TEN

1. (—) **Cannon Fodder 2** (Virgin)
2. (—) **Mortal Kombat II** (Acclaim)
3. (—) **Football Glory** (Black Legend)
4. (—) **Premier Manager 3** (Gremlin)
5. (—) **Rise of The Robots** (Time Warner)
6. (—) **Tower Assault** (Team 17)
7. (6) **Guardian** (Acid Software)
8. (2) **UFO** (MicroProse)
9. (3) **Super Stardust** (Team 17)
10. (4) **Club Football** (Software Business)

STOCKING FILLERS

- Amiga-starved shoppers have been shelling out for SDL's CD32 bundle Critical Zone as if their lives depended on it. The seven-game packs, launched in November, quickly sold out their first batch. Running out of stock is the the best kind of headache for a distributor. An exuberant SDL said that Critical Zone was just about "the only hardware available at the moment"...
- Talking of "everything must go", look out for some tempting bargains winging out of the Psygnosis warehouse. The Liverpool-based publisher has decided to get rid of unsold back catalogue games in a massive clearout. There are about 50 titles to choose from — stuff like *Lemmings, Microcosm, Second Samurai* and *Shadow Of The Beast* — and prices range from £4.99 to £9.99. Psygnosis says the plan is to give players access to some classics at affordable rates and to clear the deck for "next generation" products to be launched...
- No such bargain price for *Rise Of The Robots*. But that hasn't stopped thousands of you queueing up for it. In its first week on sale the CD32 version of this much-hyped beat-'em-up was the second biggest-selling CD game in the UK (behind the Mega CD's *Mega Race*). You just can't keep the Amiga down...
- Whatever you think of "net-surfers" — crusading cyber warriors or saddos whose keyboards are their girlfriends — there's no doubt the Internet is bursting with activity. The latest new arrivals include Gamesmaster, which is asking viewers to give their opinions of the show even while it's on air, and record company Go-Discs which has set up a site featuring artists like Paul Weller and The Beautiful South. Users can access short audio clips, pictures of sleeves, and background information. ...
- Still on music, news has come in of *Mortal Kombat* the album. Only on sale in America, this dubious-sounding collection comprises 10 tracks by the Immortals, each one based on an *MK* character. Ice-T and Vinny Jones must have been otherwise engaged.

PGA EUROPEAN TOUR

Available for your
AMIGA A500, A600, A1200.



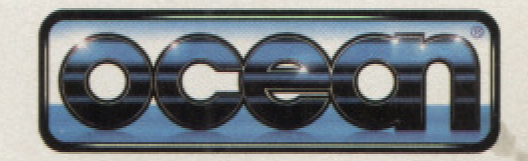
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BE IN... THE CHAOS ENGINE 2

DESIGN AN INGENIOUS WEAPON AND FEATURE IN OUR FAB EXCLUSIVE!! DEMO!!

Ever fancied yourself as a bit of a mad scientist? A Mr Gatling, Frank Derringer, or Mrs. Molly Mustard-Gas? Do you cover your pencil case with blueprints for secret weapons for making everyone love one another (girls); or naughty X-Ray Specs which will enable you to view members of the opposite sex in their birthday suits (boys). Do you sit in your bedroom dreaming up exotic ways to kill, torture or temporarily disable disagreeable classmates, nagging parents, and unwanted Christmas pets? Hmmm, I thought so.

Well, thankfully *The One* can now offer readers an exclusive outlet for their evil designs and unnatural urges. And rather brilliantly, there are no chalky tablets to swallow, no sticky expectorants to pretend you've taken but have really tipped down the bog, and no tricksy plastic spoons with the capacity to hold a single water molecule to master! No, what we have in mind is a specially patented Amiga Therapy that isn't available on the National Health! (Haz, beds aren't available under the NHS, mate — Andy.).

This, then, is the plan. Those gorgeous grease-monkoids the Bitmap Brothers, super-space mechanics responsible for the development of *The Chaos Engine 2* have agreed to let you design an amazing weapon, or special feature-type-thing, for our Exclusive!! cover demo of their forthcoming game. All you have to do is think of something very clever indeed and send it to us. If you can't draw for toffee, don't worry, just write your idea down — but of course, if you fancy yourself as a bit of a Leonardo, then lay hold of those felted-tips. Real disciples of Doktor Death can send us a disk with the finished thing all completely done on it. We don't care! What we are looking for is something pretty damn deadly, yet daring and different at the same time. Okay?

Since one of the main focuses of the game is the interaction between two players, Les Bitmaps say that they are especially interested in ideas based on that theme. You might try to come up with a particularly devious and unpleasant way of killing your opponent, but The Bros have hinted (and frankly we agree), that topping people is a bit dull, a bit old hat. They are however, especially interested in things that affect your adversary in new and innovative ways. Anyone remember The Total Perspective Vortex from *Hitchhikers*? It involved wiring someone up to a fairy cake. Showed them their true significance in the cosmos. Sent 'em bananas. Well, that probably isn't the sort of thing that would win. I reckon that bottle in *Alice in Wonderland* that said 'Drink Me' and made you shrink might do quite well, though. Dashed cunning.

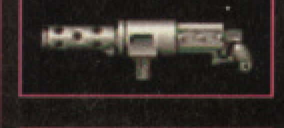
Anyway that's it, so send in your entries to: Please Grasp My Weapon, *The One*, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. All entries must reach us by February 28th 1995.

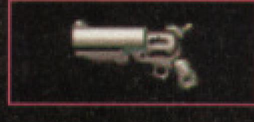
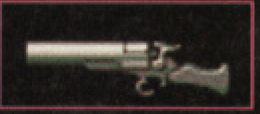
YOU HAVEN'T GOT ANY RIGHTS AT ALL

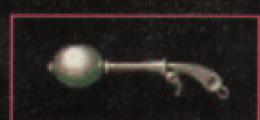
All copyrights and intellectual property rights in the demo will rest exclusively with The Bitmap Brothers, no matter what elements of your idea they may incorporate. They will not be paying anybody anything for any idea which they might use in the demo, and they reserve the right to modify the winning idea in any way they deem necessary to fit in with the game. These modifications will be entirely at the discretion of The Bitmap Brothers, and no correspondence will be entered in to with any third party regarding such modifications. And that's that. So, er, there.

THE CASE FOR A BEAUTIFUL DEATH

Remember these little numbers from *The Chaos Engine*? See how the light gleams dully on their cruel surfaces? Can you feel their weight pressing insistently against your hip as you dance towards destiny? I don't like the look of that round thingy in the bottom right, do you?



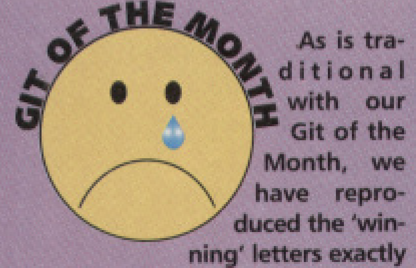







Letters

Despite the flood of correspondance which has drowned Spunky my pet McCaw, I have decided to kill Pat and Jess anyway, because I didn't like the way they were always so chirpy. The Reverend Timms is next, and if I don't get sack-fulls of Christmas Cards then Ted Glenn will get his as well: I am sending one of The Twin's ears so you know I'm not bluffing. Write letters to: The One, 30-32 Farringdon Lane, London EC1R 3AU.



As is traditional with our Git of the Month, we have reproduced the 'winning' letters exactly as we received it, typographical errors, grammatical mistakes, dodgy spelling and all. Though you might not notice (sigh).

SENSIBLE SOCKER

Dear *The One*,
I think your view about Sensible Socker being better than Football Glory is way out of line. You cannot control the ball properly in Sensible socker you only have one choice of action replay, on Football Glory you have three Football Glory has got Great Atmosphere brilliant playability and Great Sound affects and Great Graphics, all much better than Sensible Footballs offering, Football Glory is Miles Better! Yours sinserly

Dean J Ashby
Scarborough

SO FOOTBALL GLORY

Dear *The One*
I have being a keen fan of football games for my A1200 since the first day I bought my first football game Sensi. After this game I have bought many other soccer games such as Kick-off 3.

Now I have just bought the best football game yet. Which you said doen't even compare to *Sensi*. Well I think its a hell of a lot better. Its funny and good fun to play.

So football glory in my eyes takes the Sensi Crown hands down.

Wesley Webster
Scarborough.

No it doesn't Wes. What is it about Scarborough though? The endless golden sands? The spooky castle on the cliff overlooking the sea? The permanently, devil-may-care, holiday camp atmosphere? The interminable drizzle. The rock? I don't know what you think, but I call it damn fishy when two letters from young shavers arrive in the same post, praising Football Glory to the skies. It's more than odd and I smell a conspiracy. I can imagine the scene: two young blades, Deano and Wes — you know the kind, scruffy, uncouth, crap at games — try to get in with the trendy 'in-crowd' at school by playing Sensible Soccer. But they're not very good at it, so many of the bigger, more talented boys laugh in their faces and stand on their shoes.

So, naturally, the two loosers get on their mountain bikelets, and decide to form their own renegade (no pun intended) band of other-footy-game followers. They choose Football Glory, because some sections of the press have said it's similar to 'the other game'. They play it to death, making sure that they're the absolute world's best, and then try to recruit other disciples to the way of Football Glory, but of course, nobody listens, so they decide to write in to Britain's Most Amusing Amiga Games Magazine, and when they get no reply, they write to us instead. Gits

Actually, we have no right to say these things, do we. It's unfair, you're both entitled to your own opinion even if it's wrong .Sensi, is quite simply the best footy game around and no amount of carping from some god-forsaken spot in Yorkshire will make us think otherwise. And anyway, we'd listen to you with slightly more sympathetic ears if we'd received any similar letters. But no. Not one. Not even, as Harry would say, a sausage.

So by way of conclusion, have this 'Yar', a 'boo', a 'sucks' and a big fat 'Nyah-nyah, nyah-nyah-nyah', into the bargain.

TOE JAM

Dear *The One*,
Komissar of Khaos, Chair of Demonology, All hail Khaotica! I am writing to you because I am in need of an Action Replay Cartridge MKIII but I just can't get hold of one.

I need it because I like to be a low-down dirty scum/toe jam sucking cheat, (I prefer scum).

Yours sincerely
Deadlock (defiler of angels, psychic, layabout, cheat with honours).

PS. Can I please have the spell that you use to make spelling mistakes and be quite humorous at the same time.

PPS. Your magazine is the crappest I have ever seen, keep up the good work.

What a pile of Khrap you do speak, young Deadlock. What's your real name? Norman, perhaps? Or maybe it's Colin. Perchance you were picked on at school, though, so I'll forgive you for your strange deviance on this occasion. You can order a Replay Cart, incidentally, by ringing Datel on 0782 744 707.

JANET STREET PORTER

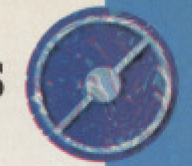
Dear *The One*,
Firstly I would like to say how great your magazine is, but sadly the same cannot be said of some of your readers, particularly Ludwig Ledbury. The word 'Pants' does not mean that something is excellent, it is in fact the exact opposite. So to say something is 'Pants' means that it's crap. And what, pray tell, is Yoof Culture? Who does he think he is, Janet Street Porter?

Anyway, I have a few questions to put to you. 1). Do you know anywhere that may have a copy of *War in Middle Earth*? 2). Will *Lords of Midnight* or *Doomark's Revenge* be coming out on the Amiga? 3). Is life merely a dream and all people pieces of cheese the night beforehand? 4) Has Kevin Keegan got no positional sense? Forgive the letter, but I am a student on an Arts degree. Keep up the good work fellas.

Andrew Rigby
Sunderland

PS I am only writing this letter in defence of the word 'Pants' because it is such a top word to use in society and therefore, Ludwig. you are a whopping pair of pants.

While agreeing totally with you, Andrew (nice name by the way mate) about the so-called Mr Ledbury being an utter pair of pants, I will confess that I am a little confused as to the new meanings acquired by the word pants as there seem to be several regional variations. The great thing about words (and particularly English ones), however, is that they can possess many meanings. Layers of meaning or resonances are built up over time through usage. The sad thing is that many words lose their original meanings or acquire new deposits ('gay' is a much quoted example) which restrict their usage. This is not likely to happen with 'pants', which now, by my calculation has four or possibly five meanings. There are two obvious ones. Being out of breath and an undergarment. Ah, but which are the others? I tell you what, a software prize to the reader who comes up with the five correct definitions of the word 'pants'. Write to The Pants Drawer, c/o The Letters Page. By the way, the American useage (as in



trousers) does not count, as I am particularly annoyed with Tesco's at the moment for using signs saying 'Take a rain-check' when they have run out of an item. Do they know what a rain-check is? Why are they using this phrase when 'Temporarily out of Stock' was perfectly adequate for the purpose. I hate them.

YOU SHOULD BE ASHAMED NEIL

Dear *The One*,

I am an agreeing reader, (eh? what does he mean, I hear you say), because you answered that 'git' very well. I think his name was Neil Cousins. His game wasn't even good enough to be a spectrum classic (no offense to Sinclair). *Charlie J Cool* sounds like something a five year old thought up and if you call those gameshots A1200 then you should be ashamed — take a look at Virgin's excellent *Aladdin* and compare it to your game, Neil.

Anyway, last month's MKII coverdisk was good, but compared to the graphics I'm used to, (owning an A1200 and everything), were a bit poor, so will there be an A1200 version? Oh and Bjork smells like last week's garbage.

Ravi Ahluwalia (aged 14)
Sittingbourne

PS. Enclosed is a nice piccy of 'Agrabah Fighters'!



Great picture Ravi, and one which encapsulates our feelings on he matter quite nicely as well. As to your other question, MKII will be available on the A1200, though there won't be specific AGA version, I'm afraid.

RUMOURS

Dear *The One*,

I am thinking of purchasing an A1200 but have been putting it off because of the rumours about Commodore going bust and selling out. Can you tell me if these rumours are true, and whether Commodore will stop producing games for the Amiga. And will the 1200 live on?

Scott Walker
Garmouth

PS Your magazine is one of the funniest around and brings a touch of humour to my house every month, keep it up. Also, what's Matt's favourite Group and, what is the name of the group he is in?

Well Scott, we at The One *understand your confusion about the situation at Commodore, but allow us to clear up a few of your misconceptions. Commodore actually went bust some time ago. What 's happening now, is that the people who ran Commodore UK are trying to put together the cash to fund a management buyout so that they can continue trading. We still don't know whether or not this bid will be successful, though the chaps at Maidenhead (Commodore's UK HQ) seem pretty confident. Commodore don't actually make games, software companies do.*

Commodore does, however, make hardware such as the A1200, and the worry is that the people who make games won't continue making them for the Amiga if the computers aren't being made anymore. At the moment because there are already so many Amiga owners out there, the numbers of new games or conversions from other platforms doesn't seem to be falling off too much. If the future of Commodore is not resolved soon however, it is likely that software companies will not widh to spend too much money developing software for a computer that has stopped developing.

As to whether you should buy an A1200, well yes, if only to keep us all in a job — but no seriously, there's plenty of stuff available or in the pipeline, and who knows, by the time you're reading this, the Commodore thing may all be resolved.

Finally, Matt's favourite group is The Tremeloes. His own band was called KIAI, but because this was a crap name he's trying to decide on a new one. The best thing he's come up with so far is IKEA.

RIP OFF

Dear *The One*,

I am a devoted fan. I can't wait for my copy of *The One* to come poping through the letterbox as I skip joyfully doen the staris and quickly rip off the outer plastic and start to read my favourite mag, I find *Mortal Kombatt II* which I start to read straight away. Then I find that it jumps from page 34 to 51. Why? You have also done this once before in your October 1993 edition, jumping from page 96 to 188. The first time I kept quiet about it but I am not taking it any more. Our country should be a good honest one where decent people can go out and buy decent things.

Peter Hughes
Manchester

PS What have you done with 'Recommneded' and where is the monty competition.

My, my Peter, your spelling is more amusing than our own. I don't like the sound of anything 'poping' onto your doormat, as direct descendents of St Peter can make quite a mess when you squeeze them through narrow slots. As to us jumping from page 34 to 51, well that's just not possible as this would take ages and hurt our knees. No, but seriously, something seems to have gone badly awry at the print-finishers, as you appear to have an entire section missing! All they have to do is glue the finished pages into the covers, and it seems that they cannot be counted upon to complete this, the simplest of tasks. You can bet they won't be getting a Christmas card from me this year! Actually, if you don't tell us these things, we never hear about them; so if your mag has got something wrong with it, i.e. pages out of sequence, back to front, upside down etc, do let us know so that we can have a go at the right people. You see they are sneaky, and always make sure that the copies of The One *we get are perfect. Anyway, have this pristine copy of* The One *with our compliments (puts nice new mag in horrid brown envelope.)*

Clever of you to notice the lovely new economy sized 'Recommended', which has got just as much cleaning power but helps the environment by using fewer pages. As for the 'monty' competition, don't know what you're talking about, fella.

THANKYOU

Dear *The One*,

I've got one thing to say to you; Pneumonoultramicroscopicsiliconvolconiosis. Thankyou. Byee.

Someone Trendy
Somewhere Trendy

Hmm. Harry says that as you are obviously lacking the methyltestosterone to give us your name, you can er... sod off (because he can't think of a word longer than the rather hackneyed antidisestablishmentarianism. Want a job?

EXCLUSIVE!!!!!!

Dear *The One*,

I'd better start with something exciting so you'll read on...

Ah ha! Got you interested! (Clever bit of reverse psycology, eh?) A few points about two of the letters in last month's issue (December 1994). Firstly to Luke Foster. 'Why don't you spend more pages on reviews and tips instead of all the crap that's in there at the moment'. What crap? oh, I suppose when youn said crap you were referring to the space your letter was printed on, in which case I have to agree. 'I've got better things to do than write to you sods'. Obviously you haven't otherwise the space filled with your crap could have been used for more reviews or tips, but no. Instead of sparing the world your rapid dribble, you're obviously so lonely that you sat for hours reading your issues of *The One* (all the words you could understand, that is) thinking of points to prod *The One* with.

Secondly, C. Cavey. If your children are the angels you make out, they wouldn't understand the similarity between 'P'ucking and er... that other word. Also taking up the point made in the reply, was that the only rude thing yopu could find in the magazine? Because if it is, I'd like to point out that the page *The One* flops open at isn't the only page there is. If every reader writes in saying the same thing, then some notice should be taken, but as I doubt this will happen, try exercising some parental responsibility (pah! I doubt you can spell it) and don't let your children read *The One*.

Right, hopefully my comments will annoy them enough to start a proverbial punch-up. I like a good fight! Erm. a coouple more things. Could you not put 'Exclusive' in them little pointy stars all over the mag. It makes it look like a tin of beans with a special offer label. It makes The One look cheap which it's not (no price reference intended, so ha! Luke). One last thing. I loooooooved that *Mortal Kombat* poster. Any chance of a *Rise of The Robots* one or something, eh? I'll say please and everything. Look, 'please.'

Dan
London

I quite like your point about rapid dribbling, Dan, because... well, really there's nowt worse than small gobbets of spittle slowly making their way down your chin. And I'm really glad you agree with us



about the subject of rude things. I even take your point about the little yellow stars — but I happen to think that cans of beans look nice and pretty with their spiky patterns and crazy labels. But I draw the line at discouraging kids from reading The One *— because after all, Dan, we need all the readers we can get.*

WE ARE NOT FRIENDS

Dear *The One*,
Having read the letter from MG, the porker from Wales, I reall had to write in and let people know how stupid some of them are! I have one living nearby and while he does always acknoledge me, we are *not* friends. He recently bought an old 600 and a new 2.5 drive which he planned to fit himself.

Anyway, he came over one night a few weeks ago, and knowing that I repair computers, asked if I had any ideas, why his hard drive wouldn't work. Here's the funny bit, the silly person had opened up the computer, found the cradle, screwed the drive to it, bunged it back onto its locating holes and put the top back on. He then spent the next few days trying to install his workbench disk onto it. He had overloked a vital piece of hardware, the little piece of hardware, the little cable that connects the drive to the interface, what a ****head!!

As it turned out he had even thrown it away with the packaging and had to get another (chortle).

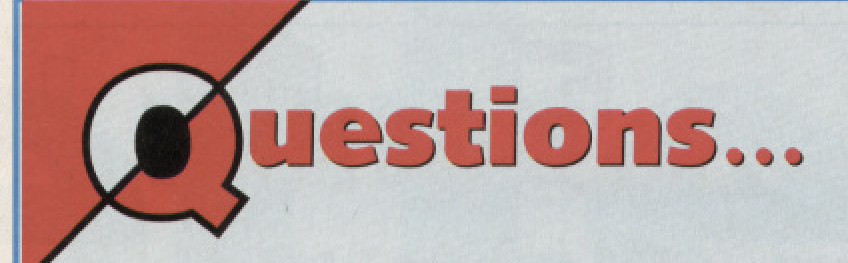
This is such a good example of how thick you need to be to qualify for the police force these days, it's very worrying. I thought Matt's comments in his reply were admirable and very amusing (though not as amusing as mine — Harry.) and I am sure that thousands of people will agree.

Well I had better stop now and get on with some work, thanks for the great mag and don't let the M.G's of this world get to you!

Jon Someone
Northern England

PS Please don't print my full name and address as I may end up getting a good hiding.

Marvellous anecdote, Jon. It reminds me of the hilarious time this screwdriver wanted to tap into a Rim Ram Rom disk drive with a soldering iron. The damn fool had got his dongle caught in the I/O port! How we laughed! By the way, it'll be £10 each please not to divulge your whereabouts to a certain little piggy. To borrow (promise we'll put it back) a phrase from er, I think it was on Cracker *the other night, 'We know where you live'. Ta, ta. John.*



OVERDRIVE?

Dear *The One*
1). I bought an Overdrive CD-ROM for my A1200 recently on the understanding that it would play most CD32 existing titles. Could you please name some! good! titles the A1200 CD-ROM will! read! that there aren't A1200 versions for already!
2). Will the A1200 CD-ROM play: *Inferno*, *Rise of the Robots*, *Reunion*, *Mega Race*, and *Heimdall 2* in CD format?
3). Do you think better emulation software will be brought out for the CD ROM which will work with the Overdrive CD?

Dave Brook
Huddington

1). I'm sorry, but at the time of writing Indi, the distributors of the Zappo CD drive, were unavailable for comment. Seems they were 'busy', a term which we, as a magazine on a tight deadline, are of course not familiar with.
2). Sadly, the same answer as 1.
3). And again, the big 1 says it all.

GROVEL GROVEL

Dear *The One*
I have recently just purchased my long awaited Amiga 600 and decided to buy your mag. It's EXCELLENT!! the cover disks are brilliant, especially *MKII* and *ROTR*. I would like to say your mag is the best and I will plan to buy it every month. I will also persuade my mates to as well. I can't fault your magazine in any way and hope you will answer my questions:
1). What is the point of an external disk drive and is it worth getting one?
2). What's the difference between a HD Amiga 600 and a normal one?
3). What five games do you think I should buy next?
4). And finally if you were stranded on a desert Island which five things would you take with you?

B Maguire
Essex

1). You know how some games come on one disk, while others need two or more? And you know when there are two or more, you often need to swap them? Right, the point of an external drive is so that you can put disk one in as normal, and disk two in the second drive, and you won't need swap them any more! Beware, though, because some games aren't programmed to recognise the external drive; and while in our opinion the programmers of such games should be taken out and shot, at least most multi-disk games do.
2). An A600 HD has a disk drive built into it, whereas a 'normal' one, er, doesn't.
3). Theme Park*,* Mortal Kombat II *SWOS,* Zonked! *and* Charlie J Cool *(ha, ha, ha) probably mate, but as we don't know what you've already got, it's a bit hard to advise.*
4). Matt will take a guitar, Pink Floyd's 'The Division Bell' (and CD player), A Dallas Cowboys cheerleader and a Slush Puppy machine. Harry says he'll have HMS Ark Royal, a helicopter, a nav-com satellite, Liz Hurley and some chips. Andy has asked for a Chameleons album, a pen, paper, a slice of cherry pie and Joanna Lumley.

UPGRADES?

Dear *The One*
1). Does *SWOS* have any digitised section of when you win the cup or league, because in the first game it was incredibly frustrating because it just said in writing 'Liverpool win the Cup' after all that effort!
2). This is what some specs should feature in the new Amiga: A dual Speed CD ROM, 27 MHz Clock-speed, 16 bit, 16 channel PCM Sound Chip, 64 bit Processors and architecture and 3D rotation and Sprite scaling chip. What do you think?
3). Do you think the Amiga will be able to compete with the likes of Nintendo, Sego + Atari in the future, technology and games wise?
4). If a new Amiga comes out with a better spec than the A1200 (which I've got), would you suggest me and other people who have got it upgrade?
5). I've got *Rise of the Robots* and it's FANTASTIC!

Have a very Merry Christmas and a prosperous and happy new year! to you and all The One readers. LONG LIVE THE AMIGA!!!

Sylvester Williams
Thornton Heath

1). No, it's the same old message as before. Anyway, what're you reading this for — take a look at Matt's review on page 62.
2). Hmmm. Sleep, lunchtime, getting the mag to the printers on time, getting a haircut, and Psygnosis delivering Lemmings 3 *late. That just about sums up my thoughts for the moment.*
3). Ah, a good question. The new Sega and Sony (which you didn't mention) consoles are looking very hot indeed, so Commodore will need to get its act together on the new technology front pretty sharpish to keep up. Atari's Jag is good, but not as good; while Nintendo's Project Reality is, in reality, a long way off. Perhaps they should re-christen it Project Virtually. So the answer is, if Commodore sharpens up its act, yes; if not, er, no.
4). A few small problems here, Sylv. The price, for one, and exactly what new capabilities the machine would have, if it existed, which it, of course, doesn't. So, er, maybe.
5). No it isn't. See page 76.

MY QUESTIONS

Dear *The One*
I own an A1200 and was wondering could you please answer my questions?
1) Does *Sim City 2000* really need a hard drive and 4Mb of RAM or can you use an external drive instead?
2). Is Sega's (bbo!) newly-released *Earthworm Jim* coming out on the best computer ever? Or what? Eh?
3). Is *Fifa Soccer '95* coming out on the Amiga and if so when?
4). Does your dust cover split around the corners?
5). Why don't any of the *Lotus* games work on the A1200?
6). When is *The Lion King* coming out on the Amiga?
7). Why do you always print crap letters like this?

Lee Mortimer
Reading

1). No, it doesn't. Maxis only went to the trouble of printing that on the box for a joke.
2). No.
3). I'm afraid there are no plans for this either.
4). Yeah, it does. Strange that, eh?
5). They do. Lotus 3 *works fine on the A1200 'off the shelf' as it were, and indeed is; while if you have a problem with either Lotii 1 and 2 then send your disks back suitably addressed to: Gremlin Interactive, Carver House, 2-4 Carver Street, SHEFFIELD S1 4FS.*
6). By the time you read this.
7). Because.

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Blaster (1Meg)	£9.99
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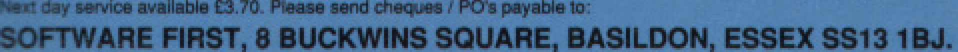
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WORK IN PROGRESS

Two years ago The Bitmap Brothers released The Chaos Engine, a strategic shoot-'em-up in the style of Gauntlet. Now the sequel's almost ready to be unleashed, and The One presents a Work in Progress of gargantuan proportions. Over the next few months we'll be talking to the eight different Bitmap Brothers responsible for Chaos 2, as they move towards completion of their project. And if the first two are anything to go by, Andy Nuttall and Matt Broughton have a tough time ahead...

PROJECT: The Chaos Engine 2

PUBLISHER: Renegade

DEVELOPER: The Bitmap Brothers: Simon Knight (Project leader, Design); Eric Matthews (Design); Steve Kelly (Programming); Steve Cargill (Programming); Rob Trevelleyan (Intelligence programming); Dan Malone (Graphics); Gary Carr (Graphics); Chris Maule (Music)

INITIATED: April 1993

RELEASE: Easter 1995

While all the others do the programming, graphics and music, Simon and I... er, resolve major design issues," grins Eric Matthews, *Chaos Engine 2*'s co-designer. "Like how to get rid of two of the characters from the original game."

The *Chaos Engine 2* is more than just a sequel, it's a character assassination. Literally. Two of the characters, the Preacher and the Thug, have been kicked out; not from the storyline, but certainly from the active part of the game. Sitting in front of us is the preliminary version; a simple, one-level, playable demo.

"We tend to approach the development of all our games by producing a mini version of them," says Eric. "The idea is that before we start everybody developing the different parts, like the graphics, sound and programming, it's really good to get a very quick feel on whether the concept works or not. What we've done with *Chaos 2* is to produce a single level, with some of the elements missing from it, to give us a good idea of what the game is about. And to test that it plays well.

"So, where should we start?" Eric looks for inspiration to his design colleague, Simon Knight. Rumour has it that gameplaying competition between the two is so great that it's not unknown for one to lock himself in the lavvy for half an hour after a particularly heated game of *Sensi*.

"Well, we could begin with the storyline," he replies, with a raised eyebrow and just the hint of a smile.



Simon Knight, looking pretty cool despite balancing precariously on a small ledge above the icy waters of the Thames.

"Towards the end of the development of *The Chaos Engine*," says Eric, "we started thinking about the sequel. We got the opinions of the people who played it; and generally everybody thought it was a great game, and worked really well. So we thought 'Let's take the characters across, but do something completely different with them.'

"One of the major things which came out was that there was a competitive element in the original game, i.e. you've got two characters in there directly competing for the same aims, and it would be good to focus on that for the sequel.

"In terms of the story," he continues, "the way it works is that at the end of *The Chaos Engine*... by the way, did you get that far, Andy?"

Oh, dear. Like Sensible, a visit to the Bitmaps is never simple. You very rarely get a straight answer, and you have the, erm, wee extracted from you. Constantly. Still...

"For those who haven't seen the ending, like yourself Andy [see?], the Chaos Engine itself is destroyed," Eric explains, "and the Baron, who created the machine, is trapped inside it. Across goes the Scientist, or the Preacher, to examine the inside of the machine, and he discovers that it's still active, and the Baron has escaped. ['M'ucked] off. Back in time, basically, to retrieve some items that were scattered through time when the Engine exploded. And he needs those items to rebuild it, you see, in turn to release himself and then escape."

CHAOSPITALITY

As you might expect, The Bitmaps didn't set the original ending up with a sequel in mind, and the last bit was, in fact, made up later. "If we had set it up," Eric grins, "it would have taken us far less time to make up the story. And it would have been a lot stronger than the one we're about to tell you! We were thinking of having one of those things like at the start of film sequels, just bringing you up-to-date with what hap-

CHAOS SERA SERA

CHAOS SERA SERA

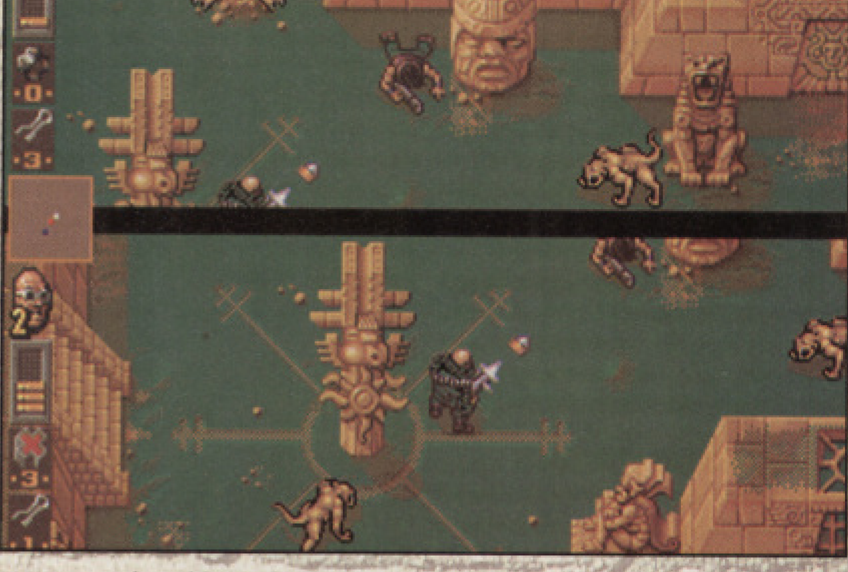
The Bitmap Brothers, typical east end flotsam and jetsam picker uppers. From l-r: Rob Trevelleyan, Chris Maule, Steve Kelly, Gary Carr, Simon Knight, Steve Cargill, Dan Malone.

pened; and just say 'this was the end sequence from *The Chaos Engine*'. But we'd probably have loads of people saying 'hang on, I don't remember this bit'.

"So anyway, he discovers that the Baron has gone. And he thinks, '[Fucking] hell, what are we going to do now?' So, four of the characters go back in time to try to stop him, while the other two stay behind and guard the machine, just in case the Baron comes back before the others do.

"The four characters go back, of which you can select two to compete against each other, to find the items before the Baron does. Once you get back through time, the Baron appears, and he forms a link through the different stages of the game. He takes control of you, and says that one of you must kill the other player. And in turn the one that actually does that, by completing the puzzles or traps, the objectives that he sets you, will win the game. So you're in direct competition with the other human player. Alternatively, when you're playing the one-player game, the computer takes the part of the second player." While we're on the subject of the computer player, I can't be the only one to have noticed that the computer player in *The Chaos Engine* was a little on the, ah, greedy side. Can I? I mean, every time a secret exit opened, each time a node appeared he'd be off, collecting everything and shooting everything at top speed. Is this artificial avarice to continue in the sequel?

"You play in different time periods," says Eric, "so you go from the Future to an Aztec level, to a Medieval one, to a Japanese kind of thing. Once you've got the correct item from each zone, the Baron sets you up with a new challenge. Until finally you get all the items and you go off somewhere, which we're not going to tell you about. The last section's a surprise, you see."





"Go away, Andy. You still can't play *The Chaos Engine*." said Eric Matthews, testily.

"Even more so," laughs Simon. "Basically, he's out to do exactly what you're trying to do, so there will be more of that."

"Generally, the game is played in buildings," Eric explains. "In the buildings there are rooms, obviously, and within the rooms there are various items which you may or may not need to complete the level. Given that it uses a split-screen, you could be in one room of the building, and I could be in another, trying to do exactly the same things. Or we could be in the same room. And when that happens, we'll meet and we'll either decide to avoid each other, or to kill each other and maybe steal the things that the other person has collected. Very simple. I suppose the ideas behind it come from games in the past which we've thought worked really well, like *Spy vs Spy*."

This point in the interview is a little cloudy, as the interviewers and interviewees reminisce and cackle at great volumes about 'What a great game *Spy vs Spy* was'. Because, to be fair, it was. Based around characters from the US magazine *Mad*, the Commodore 64/Spectrum game featured a black spy and a white spy racing around setting traps for the other player, and trying to find pieces of a rocket. Thankfully all the laughing and very loud voices calm down shortly.

So did somebody just walk in one day and say 'I think we should do a *Spy vs Spy* game'?

"I think the idea came from us talking about what we liked in *Chaos*," says Simon.

"Yeah, that was a short conversation, wasn't it!" grins Eric. "We liked the characters, but much of the other stuff was just... well, we could have done so much more with it, let's put it that way. It was just Si and I, really; and I suppose it just came from one of us saying 'wouldn't it be fun if you could shoot the other character'. As simple as that. And then we started to look at head-to-head two-player games."

"*Spy vs Spy* was a very simple concept," adds Simon, "and we're doing a lot more here. But the idea that you're both in these rooms, and you run around trying to collect items, and you can booby-trap chests and stuff; all that was a really simple idea which worked really well."

"Another reference for the game would be *Super Mario Kart*," says Eric. "Not in terms of gameplay, because it's obviously not a racing game, but because you always have the ability to get back from a really bad situation, and feel you've got a chance of winning. In *Mario Kart* you could be eighth, and you've only got two more races to go; but then you get the star and suddenly... You know what I mean? With this, you might have your key and your ammo, and you're on your way, but then someone teleports you back to the beginning and shoots you. You get that shift between winning and losing, and it works really well — that's the kind of feel we wanted from the game."

"It's for that reason that we're giving the player a quick burst of speed when his opponent gets the key," chips in Simon. "so the losing player always has a chance to catch up."



The Bitmaps in, er, another typical pose. This time Eric (6th from left) was kind enough to join us, and we managed to get a quick snap of everybody before he buggered off again. Troublemaker.

CHAOSTEOPATHY

There were two main features of *Chaos* the designers wanted to bring forward: the characters, both in terms of the way they looked and the idea of each having their own attributes and weapons; and the gameplay, which was basically top-down, eight-way scrolling.

"We've added a lot more character animation," says Simon, "and also a few things that we didn't have in the original, which make the backgrounds more... interactive. For example, in *Chaos* you couldn't go underneath things, but now you can not only go under things, but you can hide behind walls. And you can lean against them, of course; and squash yourself right up against them, which is very useful in tight areas." Er... quite.

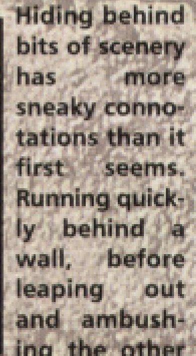


"In the one-player game you've got a full-screen to yourself," Eric explains, "rather than split into two. There's a bigger radar with more detail on it, and pop-up screens — so that if the computer player finds a key, then you'll get a little pop-up window with him picking the key up."



"And not forgetting, of course, the fact that you can now jump up and down from walls, and that's something you couldn't before," Eric enthuses. "So you can ambush people: if you've run out of ammo, and the other player walks on the floor beneath you, you can jump on top of him and take him out. So it's a lot more believable in terms of a landscape."





Hiding behind bits of scenery has more sneaky connotations than it first seems. Running quickly behind a wall, before leaping out and ambushing the other character is kind of dodgy, because immediately you stop moving, your opponent can see that your screen has stopped scrolling, and will instantly know where you are. However, if you can hide your little bloke, you can also hide a mine to blow him up, or something you don't want him to find, like a key.

Of course, that only applies for the two-player option, because a computer player wouldn't be sneaky enough to do something like that. Would it?

"You'll never get to the stage where you can recreate a human opponent, with the little nuances of play which will come out of two people playing each other," reckons Eric. "Any game which has been designed as a two-player, a racing game or whatever it may be, is always going to be better played against a human opponent.

"Rob [Trevelleyan]'s intelligence routines are very good in terms of how clever the computer can be, but at the moment we've got a very simple system where they can find their way around the map, they can teleport, and they know where the exit is. The stuff we're working on now is so they can avoid you; if they see you waiting in a corridor they'll go the other way. They'll have the radar as well, so they'll know where you are and go a different route."

Unlike *The Chaos Engine*, the sequel's levels won't be heaving with enemies. The designers are being

more selective this time, preferring to go more for quality rather than quantity. "You could really get away with no monsters at all in this game," says Eric. "We want the monsters this time to be a further challenge, something else to be aware of when you're playing. This produces more one-on-one challenges, head-to-head combat rather than 'Ooh, I've got a big gun and I'm going to shoot things'. The main thing which must be retained is the playability between two human opponents. The other things are ancillary to that, really.

"Not all of the monsters attack you, either," reveals Simon. "There will be a number which do certain things, like protecting objects, and then when you approach they'll move them. So they won't necessarily be aggressive towards you, they might just hinder you in some way."

A possible problem, which occurred with *Spy vs Spy*, is that the computer became too intelligent, and the only time you actually saw him was at the start of the game. From then, he simply said 'See ya', or something, ran off to collect everything, and the only time you saw him again was by accident.

However, the *Chaos 2* designers have already considered this: "The buildings are split up into smaller levels," Eric explains, "and we design them so that large areas are locked off until the earlier levels are completed. That way the smaller levels become more intense, because your opponent is always only two rooms or so away from you; and whoever finds the key for the exit, and goes through it, takes the other player with him."

The human element, if you will, which comes into play in *Chaos 2* will be exploited by a number of different rooms which the players can simply drop into. "It's like a half-hour-after-work type of thing," says Eric. "So while you'll be able to play it right the way through if you want to, you can drop in to several different zones just to have a muck around." And what better way to spend a half-hour after work, than blasting hell out of your colleagues in a futuristic arena?



CHAOSMOSIS

The level which we're playing, effectively the test level, is made up from six rooms linked together. The final game will not only have bigger levels, but also different floors that you can go up and down on. Even with just six rooms, though, the game can become quite complex.

"This level is very small, but when people have played it they've discovered things which we didn't design to happen," reveals Eric. "There are two restart points, one for each character, and if you get teleported you come back to these positions. So one ['d'astard] thing to do to your mate is to cunningly drop a mine onto his teleporter, and then teleport him. Not only will he go where he doesn't want to go, but he will die when he gets there. Brilliant!

This single completed level of *Chaos 2* is simplistic in the extreme. But although the Bitmaps are intending to throw in monsters, pickups galore and a plethora of new toys, the last thing they want to do is over-complicate it.

"We want to retain the simplicity of the game," says Eric. "It's possible to make much more of the levels by understanding how they work."

In a great tradition, stretching back to the Bitmap's original shoot-'em-up *Xenon*, each of the Brothers' games has featured a shop. Power-ups, new weapons, shields... everything available, at a price, and success at the game breeds the money to succeed further. But *Chaos 2* will be subtly different:

"The shop works in a pretty similar fashion to previous games," explains Simon, "but in this one you're gaining experience more than anything. A lot more of it will be automatic; you'll be granted powers for achieving things, so the better you play the game, the more power will be given to you."

"There are preset things you can have as you reach certain points in the game," says Eric. "So a weapon might appear, and you can buy charges to use with that weapon in the shop. So you'll have, I think, up to four or five per character: teleports and speed-ups, all this kind of stuff. There'll also be money and treasure." Hurrah!

And food, perhaps?

"Foo-foo-food. *From Chaos 1*, yeah?" he laughs. If you haven't played the original, sorry about that. In-joke, you see.

Oh. Fine. 



"Once in Ro-oooyal Da-aavid's Ci-ty, stood a lo-oowly Ca-aatle Shed." Can we have our fifty pee now, mister?

NEXT MONTH!

We'll be featuring the magical words of Dan Malone, the creator of the excellent graphics in *Speedball 2* and the backgrounds of *The Chaos Engine*. He'll be describing some of the techniques he uses to achieve that special 'Bitmap Brothers' look, and exactly what he's doing at the moment for *Chaos 2*. Oh, and we'll be chatting with programmer Rob Trevelleyan too, about his work on artificial intelligence. Don't miss it!

PROJECT: Shadow Fighter
PUBLISHER: Gremlin
DEVELOPER: Domenico Barba (Programming); Fabio Capone (Graphics); Fabio Cicciarello (Music)
INITIATED: February 1994
RELEASE: December 1994



And yes, like all good beat-'em-ups, you can play the same two characters against each other — they simply change jacket colour, or something. Yurgen (the copper)'s special move is to pound the floor, creating... er, fire. And then they go back to a good truncheon-pounding, of course.



"The blood's an option," reveals Pete. "To blood, or not to blood, as it were. The developers did a beat-'em-up about two years ago, just for their own pleasure, and there was blood in that. It's not like *Mortal Kombat*, this blood's just on the floor — you don't see it splattering around the place. The whole floor can fill with blood, eventually."

A number of curiosities surround Gremlin Interactive's latest game, *Shadow Fighter*. The shroud of secrecy over the development, for one; we thought the gap between *Mortal Kombat II*'s announcement and its release was narrow, but compared to *Shadow Fighter* it was a 12-lane highway. In late November, Gremlin contacted us with news of the game, which is to be released before Christmas. Streamlined or what, I ask you!

Another odd *Shadow Fighter* fact is that the Italian pair who programmed it, Domenico and Fabio, have never made a game before. They simply decided, one day, that they'd had enough of the *Streetfighter IIs* and *Mortal Kombats*, and thought they could do oh so much better. O.

The burning, $64,000 question, though, is whether the game's producer, Peter Cook, ever gets any amusing comments about his name.

"I do, yes," he laughs. "All the time. And you'll be wise not to comment, unless you don't want to speak to me again." Hmmm, touchy eh. Best get on with the WiP, then.

"And the guys working on the game come from Sicily. So don't mess with them either!" Peter adds with a grin.

But that's not where the curiosity stops. While Domenico and Fabio have been working on beat-'em-ups for two years, off and on, they only actually started work on *Shadow* in February this year. Before then, Domenico had to go and do military service, and while he was there he actually wrote a good deal of the code — on paper! No, really.

"It's true," Peter confirms. "So he was getting all that together while Fabio was at home, designing the characters and playing all the beat-'em-ups he could. Generally looking to see why some beat-'em-ups are better than others, and trying to incorporate all the best bits in theirs. It's been quite a long process, I think, which has come together astonishingly quickly."

Unusually, for a game developer, the duo made sure they'd almost completed their game before signing up with a publisher (Gremlin in this case), and hence the short time the company has had to put its marketing force behind it. Technically brilliant, the game wowed Gremlin, which was slowing down its production of Amiga games, so much that it's now confident of bettering all-comers — including *Mortal Kombat II*. Mama mia, eh?

"They're using an incredible editor for the game," enthuses Peter, "which enables them to put in sound effects, the collision detection points, animate the characters and get them fighting. All from one program. It means that Fabio is able to construct the characters quite quickly, and pass a file to Domenico which he just sticks into the program."

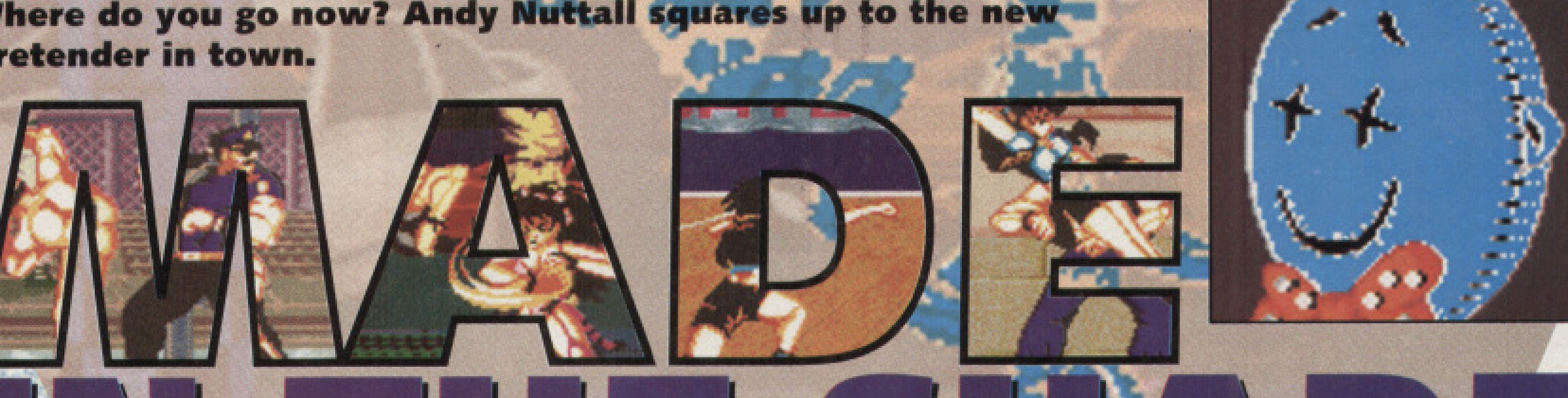
Peter turns to speak to Domenico: "How long did it take for you to write the editor?" he says, deliberately. The muffled sound of a voice speaking in pidgin English suggests that Domenico is trying manfully to communicate with Peter.

"Right. Apparently it took him two (duo) months, while doing military service (servizio), to write the editor on paper, and then a week to actually do it on computer. I'm amazed, if that's true. That's incredible." More muffled voices. "Oh, he says that he finds it incredible, too!" he laughs.

A ROMAN KNOWS

There's only so much that you can find out by talking through an interpreter, so the Italians bravely agree to talk to me directly. "Nice, er... nice to know you!" Domenico exclaims, with a grin that I can almost see despite him being a hundred miles away over a telephone line. Good start. Where did the inspiration for *Shadow Fighter* come from? "We bought *Streetfighter 2* on the Amiga. It was possible to

You've seen Streetfighter 2, battled with Body Blows, eaten Elfmania for breakfast, and mauled the Mortal Kombat twins. Where do you go now? Andy Nuttall squares up to the new pretender in town.



MADE IN THE SHADE

make *Streetfighter 2* on the Amiga, but no-one really tried to make it. So we thought 'Why don't we try to do better?' and wrote some routines to do another beat-'em-up, better than *Streetfighter 2*. And, we did.

"We thought the best way to do it would be to keep the frame rate up, so we decided to use just seven colours." Hang on, is that seven colours in the foreground, or the background? "Yeah, the foreground and background," he replies, cryptically. "It uses the copper to change the colours, so we can have many parallax, and many, er, colours. Like *Lionheart*." Ah, I think what Domenico's trying to say is that they used seven colours for the two characters, and then used a similar technique to Thalion's brilliant-looking *Lionheart* game to achieve loads of colours in the background.

"Then using seven colours we have, er, much memory," Domenico continues. "We have enough memory to do about 150 frames for each character. Then we have about 25 moves, and about 80 different animations, also for each character. So now everybody can know that *Streetfighter 2* was possible to do, but no-one really tried." You have to admit, despite the enthusiastic near-English, that 150 frames of animation — with characters this size — is pretty damned impressive. Because they're both games players, they know exactly what they would want from a beat-'em-up.

"We have played many console games, the graphic artist more than me!" Domenico grins. "We've also played lots of Amiga games, because we like the Amiga. It's a very good machine, and it's easy for people to start programming on.

Not content with producing a technically impressive, and very playable game, Domenico wanted to go one stage further and really blind people with an incredible list of features in *Shadow*. I mean, forget sideways-scrolling parallax; this thing actually parallaxes up and down when you jump, too!

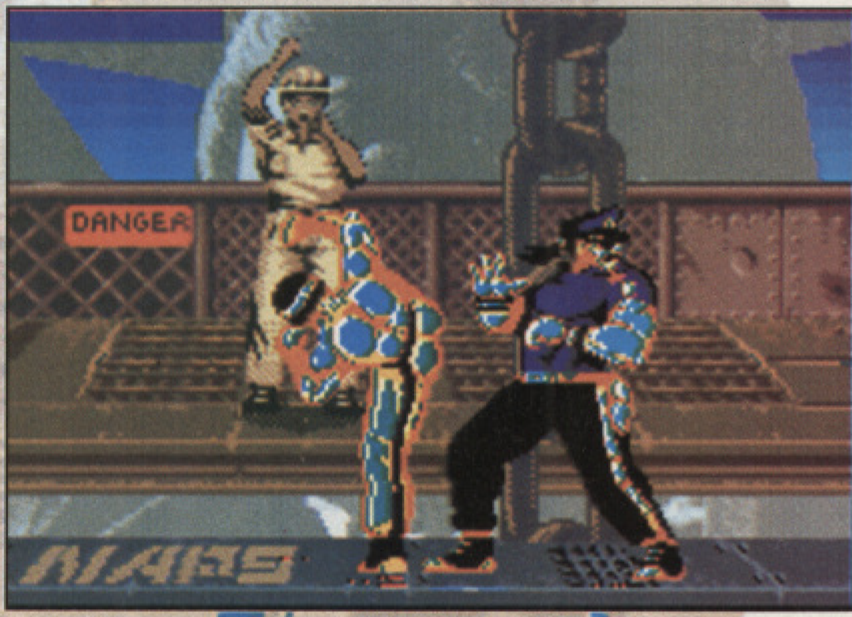
"Top to bottom, yes," he agrees. "Every parallax has different speeds, in either horizontal or vertical axis, and each background has parallax on it." It all sounds pretty damn complicated to me, but when I asked Dom if it was a problem for him, he just replied, casually, "No." Modest-o, too.

"Okay, I tell you the story from the beginning. We started, two years ago, a beat-'em-up. But when we were finishing the beat-'em-up, *Body Blows* was finished too — but our game was too close to it. Then we decided to drop the project, and a month later I had to start military service.

"In that month, I think about a new beat-'em-up with a dual-playfield system. So I say to Fabio 'please, make characters with only seven colours'. And he said 'you are crazy! It's impossible to do in seven colours'. In the year after that, though, I started on the code and on the moves, and Fabio started the parallax and the characters.

"Then, when I finished national service, we started to work. Now, we are here, and I can't believe that we have a good game, a good editor, and a good... everything. Sometimes, we look at the monitor, and we say 'it's impossible!'. Because you cannot see the dual playfield. And you don't notice that there are only seven colours for the characters. An artist said to me recently 'you've done really well using 16 colours', and when I told him that there are only seven colours, he crashed down!"

It's blindingly obvious that Domenico is excited and proud with their game. To be fair, his English is quite good, but it's made even more understandable because of the enthusiasm



"There's a musician working in Italy at the moment, who's done all the music for *Shadow*, says Peter, "and we've recorded all the effects in-house."

Below: While most fighters square up to the opponent, desperately trying to psych out the opponent, Genie Ali Kudu appears out of his bottle at the start of every round. Bit of a cheat, really, using spectacular theatrics to put her off; but then if you've got it...



"I can put a different background into the game in one morning," he explains. "I only have to put in the pieces of background, and choose the speed. So that's why I say it's not a problem. it's not modest, and it's not immodest. It's very simple. I am not Superman, I am a poor crazy coder!"

he has to talk about the creation of *Shadow Fighter*.

"A few weeks ago I bought an A4000, because when we got the contract with Gremlin we needed to work as fast as possible to get the game out for Christmas. And I had to develop it for the AGA machines too, you see. It will be the best game ever for the A1200."

PEN UMBRIA

Fabio Capone is also into chatting with the press, i.e. me, because neither is used to publicity and they're enjoying being in the limelight while they can.

"What I have done in the past?" he responds to my first question. "Nothing. The first thing with that I drew was the original beat-'em-up with Domenico. But no other things.

"I played every type of beat-'em-up there is in the world. I played on Super NES, on Mega Drive, on Game Gear — everywhere. I think that the best on coin-op was *Street Fighter 2*, so then my question was 'what makes a good beat-'em-up?' And why do people enjoy playing them? There are so many little, very little things, and we tried to take the best things onto our game."

Something which you don't find in many beat-'em-ups, according to Fabio, is a dual playfield — which enables the designer to add in a separate background which includes animations. Which they're very pleased with, apparently.

"Everybody makes games with a dual playfield," says Fabio, with more than a hint of generalisation. Actually very few Amiga programmers use dual playfields — *Lionheart* and *Chuck Rock* are two exceptions, but it's just Fabio being modest. Again. "But nobody makes a beat-'em-up like that," he continues, "because the sprites are very big. And with only seven colours for both sprites, it's too hard to make something that doesn't look... monochromatic. On *Shadow of the Beast*, the baddies were monochromatic; but for cartoon-like games such as *Chuck Rock* it's a lot better.

"So it was very difficult to produce a game which doesn't look like a cartoon, but only uses seven colours. The first game used 32 colours, but it's really impossible to make a good beat-'em-up on the Amiga 500 with 32 colours, because you can have very few moves. Like *Elfmania*, for example, or *Body Blows*. And you can't enjoy a beat-'em-up with hardly any moves. And because we had so much memory, we've included up to six or seven special moves with each character. The final character, the *Shadow Fighter*, has seven special moves. It sounds incredible, but it's real."

The problem which has dogged Amiga beat-'em-up creators in the past, the curse of the one-buttoned joystick, also caused problems in *Shadow Fighter*.

"Creating the game for one button was hard," concedes Fabio, "because *Street Fighter 2*, for example, uses six buttons. In our game you can make moves with all directions of the joystick, whether you are in the air, on the ground or crouching down. Everywhere, if you press the button, you can make moves. The control was a thing we started before anything else, it was the most difficult part. Because if the control is no good, neither is the game."

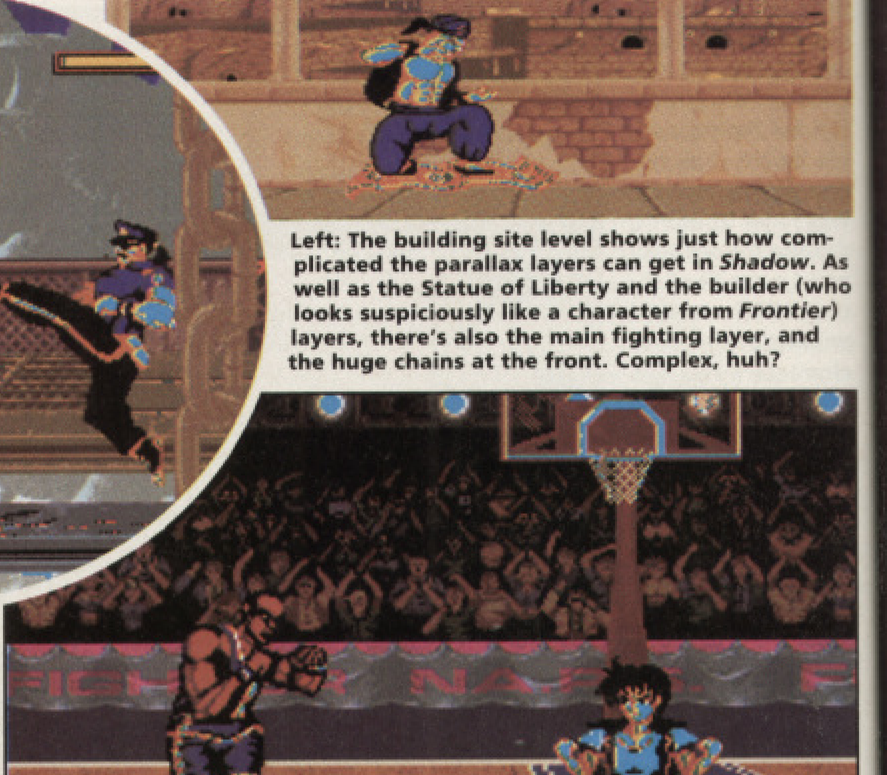
Good point.

Right: *Shadow Fighter*'s story goes something like: a boy, Kioyu, wants to become a living legend despite his high status in society. One day a shadow appears, leading him into darkness and handing him a sword. His betrayal of Good Things causes other Samurai to despise him, and the 'keeper of the abyss' sends a number of his little helpers to fight him to the death. Great.

Yurgen, the policeman, has this rather interesting move where he tries to insert his truncheon 'up' his opponent. And it works, too. The girl in the background is, I believe, and example of what is called a 'dual playfield', where animations can be displayed in two different planes. Clever. "Lots of games use dual playfields," explains Fabio, "but not many beat-'em-ups."

Below:"We have a PC and Amiga to develop with. I worked for one year on an A500 plus, with only one floppy. It was hard!" exclaims Domenico. "Now I've bought an A4000, so it will be much easier from now on."

Left: The building site level shows just how complicated the parallax layers can get in *Shadow*. As well as the Statue of Liberty and the builder (who looks suspiciously like a character from *Frontier*) layers, there's also the main fighting layer, and the huge chains at the front. Complex, huh?



Karhim (spelt wrongly, surely?) stars in his own little background; the basketball court. His special move, unsurprisingly, involves flinging a basketball at the opponent — and occasionally, he even gets it in the basket. A clever touch, apparently, because the backgrounds normally don't get involved with the action. Or something.

The character selection screen owes more than a little to... er, a certain other game. Characters at the top, country location in the centre, and huge close-ups of your selection at the bottom. The spinning globe in the middle is an impressive touch.

PROJECT: Pizza Tycoon

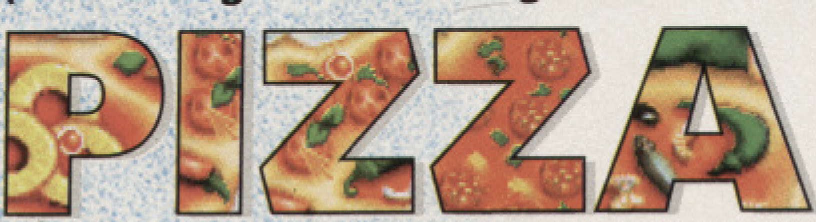
PUBLISHER: MicroProse

DEVELOPER: In-house: Steven Hand (producer), Stefan Kurth (programming), Terry Greer, Eddie Gurnier, Paul Truss (artists).

INITIATED: Early 1994

RELEASE: July 1995

In his days of youth, Matt Broughton was a singing cook in a pizza restaurant, eating more than he sold. Who better then, to look at MicroProse's forthcoming Sim-Pizza offering? (Just as long as he ties his goatee back, eh readers?)





Pizzas seem to be all the rage at the moment. Marvin has just had a marvellous adventure thanks to one, and er... oh bugger! I can't actually think think of any others. Shame that, eh? And it seemed like such a nice way to start things. Oh well, never mind. So, er, *Pizza Tycoon* then...

Well, the concept behind MicroProse's forthcoming *Pizza Tycoon* may be a simple one, but, rather complicatedly, also includes 'many things'. The straight line is that it's a slightly tongue-in-cheek business simulation game, where your task is to open and successfully manage a chain of pizza restaurants. However, within that basic description there are tons of things you can do, from actually making pizzas on the screen and creating your own recipes, to furnishing your own restaurant, hiring staff, setting wages, firing staff, buying adverts on TV, on posters, blah, blah, blah...

"You get to see all this on screen," explains *Pizza Tycoon*'s producer, Steve Hand (the main man behind MicroProse's *Impossible Mission 2025* too, incidentally), "watching all the different TV adverts with their animations, and going through all the posters available." The detail goes even further when it comes to furnishing you restaurant, being able to choose from specific chairs and floor coverings, not to mention the many ingredients you can furnish your DIY pizzas with.

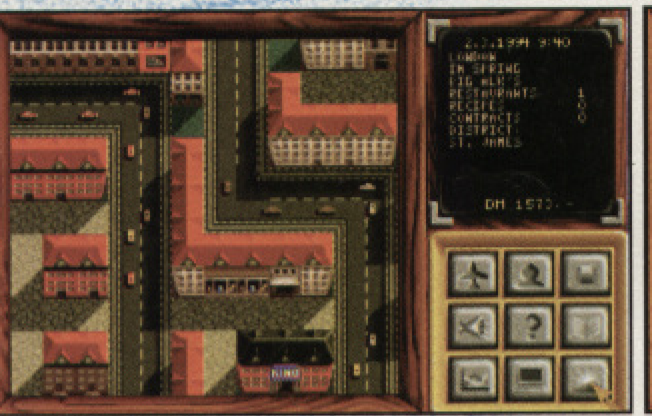
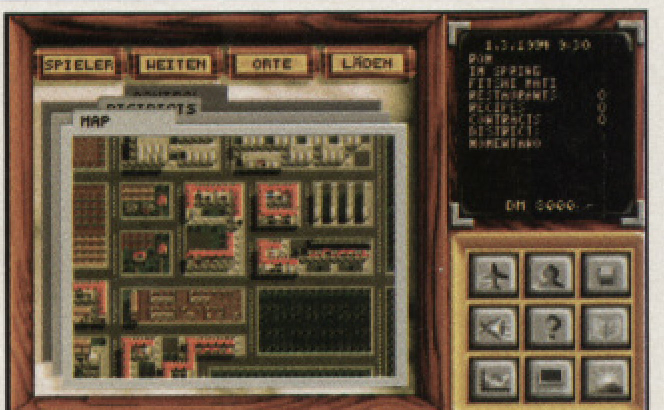
"When it comes to running the business, there's also the shady stuff; the double-dealing underworld element, where you can use a number of joke weapons to try and put your rivals out of business — putting mice in their kitchens, that sort of thing. There's also the usual money management side of things; having to actually buy or rent a property, going to various brokers, raising money from banks, taking out insurance — there's a lot. You name it, it does it. But as I say, the tongue is kept firmly 'in cheek' throughout."

Having originally been a German game, are we likely to see some of the strange quirkiness evident in such recent foreign offerings as *The Clue* and *Burntime*? Steve answers most definitely in the positive...



When you come to decorate your restaurant, you view things through this screen, also being able to scroll into the kitchen. You can page through selections of floor tiles [inset], chairs etc. until you're happy with the choice of decor, and also check on how popular your place is, not to mention how your competitors are doing things. Or, of course, if you're trying to sabotage them. Heh he he.

"Oh yes! Wait 'till you see it. In some ways it's a typically German product, in that it's packed with stuff. There really is so much to do, and so much you can tweak and fiddle with, you can actually play it in a number of completely different ways. There are a couple of guys in Quality Control who'll do something sensible like open a pizza restaurant and hire staff, and then there are some who seem to spend all their time dealing with 'The Mob'."

You've got three levels of zoom with this map, and at the start of the game you need to scroll around it looking for likely locations. You can also use this map to enter other peoples' restaurants and see how they're doing, as well as use a schematic to highlight specific types of property (e.g. you might want to locate near a high residential area or a school because, well, kids 'n' pizzas — they love 'em!). "It's also good for visual feedback," suggests Steve. Oh yeah. That too.

GIVE PIZZA CHANCE

Ah yes, 'The Mob'. Didn't mention that, did I? Well, if you don't particularly fancy playing things in the 'normal' way, you can get connected to the local mafia and build up some, ahem, 'extra funds'. "There are all sorts of things you can do for 'The Mob'; picking things up, dropping things off, taking out loans (which can cause all sorts of problems if not repaid) but there's nothing violent. There's no 'rubbing people out'."

The game is played against an internal clock that acts effectively as a 'day'. You can call sunset prematurely if you finish everything you want for a day, at which point your

As Steve has explained, the game is constantly marking you for your efforts. Here, after spending ages setting up your restaurants, hiring staff, designing pizzas, and tons of other pizza-related things, you finally get to find out what the public think of your menu. Doesn't look incredibly promising, does it? Still, early days yet.

performance is evaluated in all sorts of different ways; such as how much money you've made and how many customers you've attracted.

Should you feel particularly proud of a pizza you've made, you can enter competitions where it's compared with creations from other restaurants. A jury assesses the quality of your entry and, if you do well, will recommend you, thus increasing your customer base. So, I ask, interrogatively, how relevant to your success are the pizza designs?

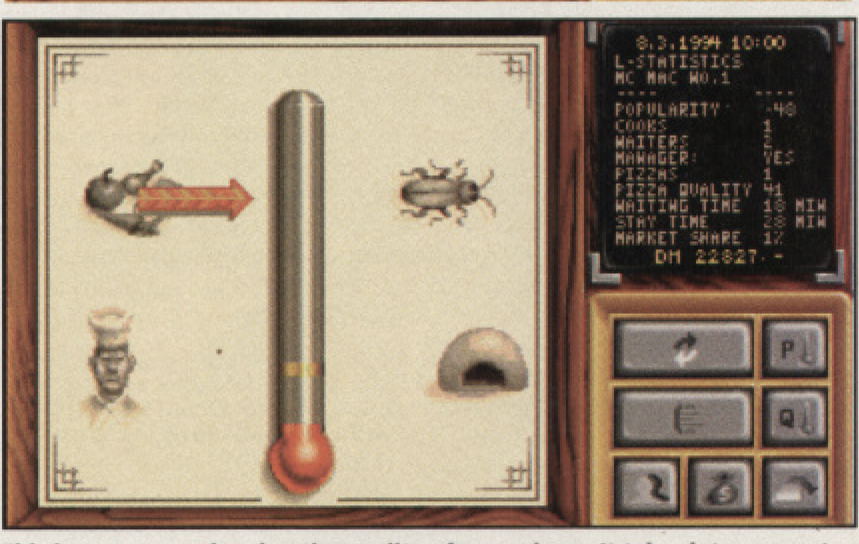
"The program does check your pizza quite closely. In the manual there's actually a recipe book with colour pictures of the basic pizzas, and if you want to produce these, you have to try to get your pizza as close as possible to the one in the book. However, though that will get you very good marks, you can get a spectacular score by creating your own versions. Conversely, I once made one which had a pizza base, and an uncut, untouched, unmodified clove of garlic (unmodified? — Harry.) sitting in the middle of it. I got a score of 0000. My crapness was rewarded." Indeed it was.

As well as marking your pizza designs, the program monitors the way in which you decorate your restaurant; your choice of tiling, your choice of carpet etc.

"...it's usually tied into expense as well, so though the better floor coverings are more expensive, if you get the decor right, you will bring more people in. You get loads of feedback on demographics, with things like how people perceive the quality of your pizzas, your restaurant, and your staff. You can modify factors to your heart's content."

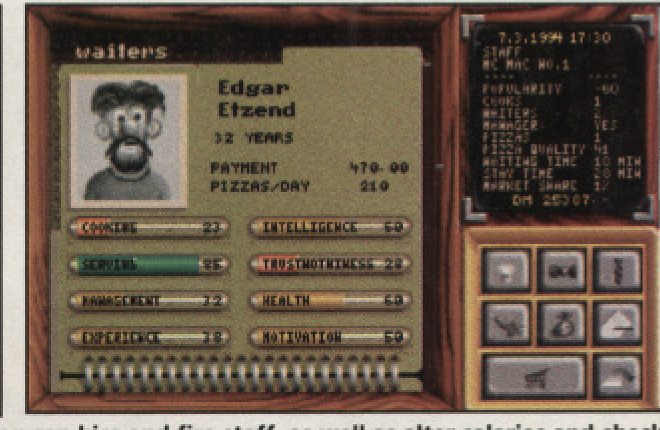
There's nothing that immediately springs to mind when looking for comparisons with *Pizza Tycoon*, but I reckon this is so often the case with foreign designs. Steve concurs...

"I'd have to agree with that. It's hard to say, but certainly it's typical of German designs, whether that's with board games or computer games. They seem to find these niche subjects and somehow make them work. Perhaps it's because they look for subjects which don't depend upon violence. When we first got *Pizza Tycoon*, there was definitely an air of



This is a measure showing the quality of your pizzas. It takes into account your pizza toppings, how good the chefs are, if there are any insect problems in your kitchen, and the quality of the oven. (And I thought it was an igloo!).





"These are the personnel screens where you can hire and fire staff, as well as alter salaries and check their general statistics. There are points in the game where you get feedback and public opinion on customer preferences, and with pretty much everything you do having an effect, your staff need to be chosen carefully." (Personally, though, I don't think I'd trust a waiter with a beard. Not after seeing what Matt keeps in his — Andy.)



'What's this!', it's very strange. I mean you... er, well, you make pizzas!"

Perhaps that's the charm of yer foreign game. I mean, they're different aren't they? Rather than playing as Sa-la-mi, god of Pizzas, you are encouraged to become part of the action on a more intimate scale, (as with *The Clue*), and arguably it's easier to get involved in the game. "Feedback from the quality controllers has been very good — people really do seem to enjoy it."

CHEESE MY GIRL

The Amiga version is practically identical to the PC (which has been the lead format in England) although Steve recommends a hard drive or an additional floppy when playing, simply because of the amount of information used. Though the game will probably crunch down to only two or three disks, someone playing on an A500 will find themselves involved in a fair bit of disk swapping, especially at the start.

Though the transition from English PC to English Amiga has been a fairly smooth one, taking the game from its original German format wasn't quite so easy...

"We had to do the translation, obviously, but also had to change a good many of the graphics because, being a German game (and I don't mean this disrespectfully), they have a different view of what's acceptable and what isn't. There were certain graphics which were a bit too sexual for England and America, so we had to modify those." You might be wondering how you'd get sex into a pizza game, but I'm reliably informed that if anyone can get the gratuitous use of breasts into a game, the Germans can. God bless 'em.

"There are a lot of satirical elements in the game, a lot of use of politicians and German celebrities, so those had to go, along with general names and text — just trying to make it more relevant to a British market really. We also made a few changes to the game play; speeding things up in certain places or altering the icon system — simple things."

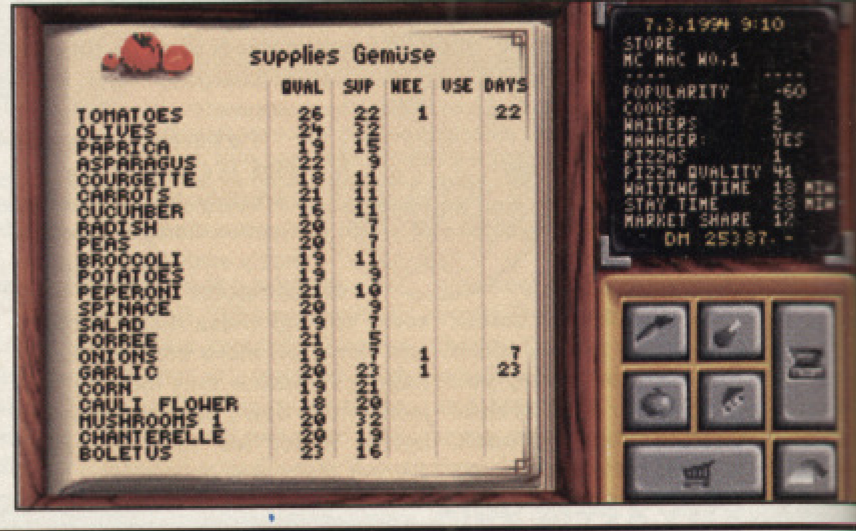
The game's view is mostly made up of static (but still damn attractive) screens, but on closer inspection touches of animation are sprinkled throughout the game. When you speak to bankers and brokers, their heads are animated, little cars drive around the town, full TV advert sequences can also be watched — that sort of thing. Needless to say, it's all very, very nice. Hopefully!



"If you actually want to buy some advertising, you can cycle through various posters at varying prices," says Steve. "The computer will take the amount of advertising into account when calculating the amount of customers you get. Along with everything else of course!" Note the 'largely bosomed' lady. Those crazy Germans, eh?



"When you come to look at TV campaigns, you can sit back and choose which advert you want to buy. Similar to the poster adverts only more expensive, these will increase your customer turn-over."

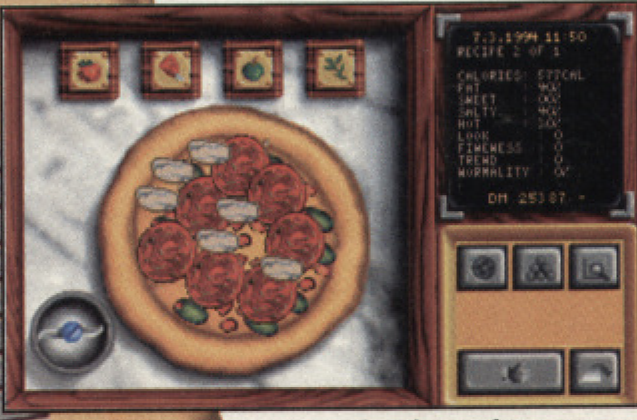


Right from the start you have access to a fair old selection of foodstuffs to use on your pizzas, but can go to different suppliers throughout the game. The only problem with this, however, is that the quality of the supplies, and how long it lasts will vary depending upon how much you pay. Obviously, if you go to a cheap supplier, you'll get all sorts of scraps.

recipe list PAGE 1

1

PIZZA NEAPOLITANA
PIZZA MARGHERITA
QUATTRO STAGIONI
ANDREA DORIA
SALAMI PIZZA
HAM PIZZA
MINCED PIZZA
CHICKEN PIZZA
SHRIMP PIZZA
FISH PIZZA
MUSSEL PIZZA
SALMON PIZZA
PIZZA EXOTICA
VEGETABLE PIZZA




So what do you fancy on your pizza? You've got four categories to choose from; namely veg, meat, fruit and herbs, and a wide variety within each of these groups. You can be as straight or as complicated as you want when creating a pizza recipe, but think about how likely your customers are going to enjoy a beef and apple topping. With extra egg. Blerg!

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Incredible fluid animation, rotoscope

using digitised video techniques.

Ten unique multi-sc... locati

Including a ... temple, ... waterfall, a de...

a laboratory and a dark ... crypt in the An...

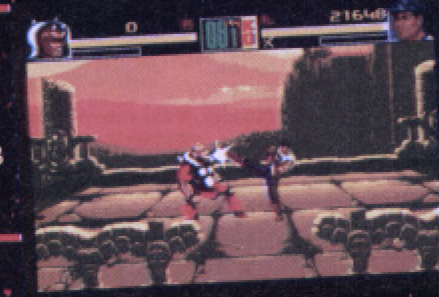
Tournament mode - choose from any of

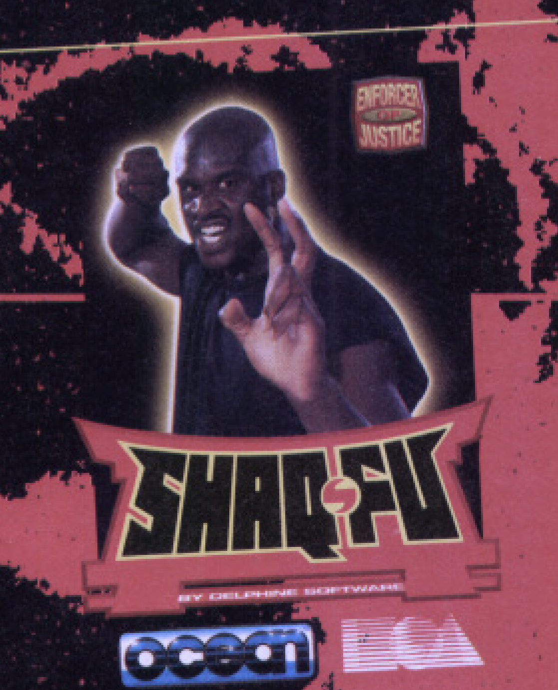
twelve characters and fight your way to th

Over 9,000 frames of character animation

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ACE OF SPADES

Dig dig, diggidy dig. I'm quite bald and wear a wig. No you're not you stupid git, do your job and write the WiP. Matt Broughton wastes space with a daft intro before looking at Millennium's latest game with spades in — Extractors.

PROJECT: Extractors
PUBLISHER: Millennium
DEVELOPER: In-house: Toby Simpson (design/programming); Jason Riley, Jon Baker (graphics); Tony Heap (additional graphics); Mark Rafter (graphics direction); Richard Joseph (music and effects); John Lemming (map design); Martin Oliver (words); Rickey Costas (Intro and Outro Sequence); Steve Murphy (QA); Chris Homer (producer).
INITIATED: September 1993
RELEASE: February 1995

Diggers was a strange game, but one that will probably remain a talking point in the Amiga's history, simply because it was the first real CD32 product. Some people thought is was great, some people had expected more from a CD title, and others weren't really too sure what they thought. Well never mind all that (funny, I was just about to say the same — Harry.) here comes 'Son Of *Diggers*', accompanied by its author, programmer and, if you will, biological father, Mr Toby Simpson. So, er, what's this new game all about then, if that's not too vague a question?

"Well, *Extractors* is about the planet Zarg. Er, and yes, it is a vague question because there are about eight different answers. It's really about a situation that's arisen on Zarg, and you, the player, are there to perform a mission. The game itself is very plot based, with a big story." And indeed there is...

The plot for *Diggers* told of how the Zargonian Mineral Trading Authority controlled the specific periods of digging each year, but *Extractors* carries the story on to some 150 years after that. Shortly after the time of *Diggers*, a race of creatures perfectly evolved for the job of digging appeared from a distant planet, and were consequently employed by the ZMTA to 'extract' the riches from the planet. Unfortunately, their great success also turned out to a weakness, and within a few decades, all of the low to medium depth mines had been exhausted. The cost of further digging was increasing as the mines went even deeper, but the ZMTA did have one other option — the floating lands of Zarg. A-ha.



Because of the number of floating lands in *Extractors*, Toby has been able to put a good number of different scenarios and graphical styles into the game. I don't know which land this is, but it certainly looks as though it ought to be made of cheese. In fact, isn't that a mouse at the top? Hmm, not too sure on that one. Can I come back to it later...

Right: Purple purple everywhere, but not a drop to, er... well I don't know actually. Yes, more in-game screen shots, all looking extremely attractive. As you can see, Toby has included far more contraptions to play with in *Extractors*, although that skeleton beast in the middle looks a little bit familiar, wouldn't you say, *Diggers* fans? Oh well, it's not my game. Mr Simpson can do whatever he fancies as far as I'm concerned!

Yes, something we've never heard about until now, (though fans of Yes and the artworks of Roger Dean won't have much of a problem in imagining the sort of thing we're talking about here) the Floating Lands are in fact a far older part of Zargonian history than we've been party to. About 6000 years before *Extractors* (and therefore some 5850 years before *Diggers*) a peaceful race of intelligent beings called the Flinarj were forced to retreat to their capital city following an attack from the violent 'Quarriors' (remember them?). To cut a long story short, to get away from the 'Quarriors' the Flinarj invented an enormous machine that allowed huge chunks of land to float above the atmosphere. They used this to raise their capital city and 24 other land masses into the sky — land masses that are now extremely important to the ZMTA. So, in order to get to these floating lands, the ZMTA invented their first flying machines along with a whole host of new mining gadgets, including homing missiles and flying explosives.

However, their activity was being observed by the Flinarj, and they deserted the floating lands to retreat to their capital city, hidden safely under an enormous shield. This shield is powered by twenty four

generators, one on each of the floating lands. Yes, you can see where this is going, can't you...

"The player has to go from floating world to floating world," explains *Extractors'* programmer, Toby Simpson, "finding and deactivating the Flinarjian shield generators while, at the same time, successfully mining enough fuel in order to get to the next land. Of course, if they want to use any of the great gadgets on offer, they also need to mine for jewels to sell."

So, er, just like *Diggers*, then?

"Well I don't want to sound like I'm slagging off *Diggers* because I actually think it was okay, but you didn't have to explore the levels at all — you just found one big area of earth and dug. That isn't the case with *Extractors*, because if you just dig, you won't find anything. You can actually now see where the jewels are by the colour of the rocks — they have a slight tint, so we've been able to place the three components (the fuel, the jewels, and Flinarj machinery) in the far corners of the level, thus giving the player a reason to explore each land. This means we've been able to place all of the enemies and the creatures specifically, making good puzzles on the levels. This makes them more interesting, knowing that the player will have to explore them."

EX-TRACTOR FANS

The fact that each level is now designed — as opposed to the random creation in *Diggers* — has meant that very specific strategies have been put into each game. Whereas you could quite happily plough away without worrying about any of the extra toys in *Diggers*, now you'll have no option but to utilise them if you want to get through certain puzzles.

"It's now an arcade-strategy-adventure. The monsters will never act in the same way, because they've now got a very nice intelligence attached to them — they can actually be nasty and unpleasant and get in your way. I've got quite a complex artificial intelligence engine now, so that the monsters are a more integral part of the game; chasing you through certain parts of the level, and forcing you to make decisions. In *Diggers*, the intelligence wasn't so important because the monsters were just getting in your way. You weren't forced to explore, so it was more a case of them just being an annoyance should you come across them, as well as providing some competition.

"The equipment in *Extractors* is much better chosen because we know from the outset exactly what the player's going to have to do — the range of equipment has been chosen to match those goals. You don't necessarily have to use it, but if you don't you'll only make life difficult for yourself."

You have access to all of the gadgets from the very start of the game (as long as you have the money to buy them. Er... which you won't), and though you won't need them to start with, it will make things nicer for you. In practice, you only need explosives for each of the early levels, simply because you'll need to blow up the generators.

So, though not wishing to aggravate young Toby, I have to ask to what extent is *Extractors* simply a *Diggers* sequel?

"I'd like to steer clear of that even though, much to my immense distress, I can see that that's how people will look at it. I'm still pleased with *Diggers* — we had to perform a miracle in a very short space of time for Commodore, with very little support. It was very difficult indeed, but looking back on it, I think we did the very best we could in the time we had, and it was generally well received. I'm hoping people will see *Extractors* as a separate entity. It's not a sequel as in, say, *Populous 2* was to *Populous* — *P2* just had more bits in it. Personally, I really enjoyed *Populous* but didn't see much point in *P2* because there was really nothing new. *Extractors* isn't like that at all. I mean it shares the same world and shares (to a certain extent) the same visual style, but it's not just a digging game anymore. In fact, on a couple of levels, you have to dig almost bugger all. It's much more map-orientated, more exploration orientated, there is a defined goal and the player knows from the offset exactly what they'll have to do."

EXPELL AIR?

Some of the 'irritants' in *Diggers* have been taken out for *Extractors* so, for instance, whereas in *Diggers* you couldn't always trade in all your jewels, now when you enter the shop area, all of your gems are automatically credited without you even having to think about it. "Some of the sensible, constructive criticisms that came out from the press have been considered and incorporated into *Extractors*. We wanted to make sure we didn't fall into any of the traps that were pointed out before."

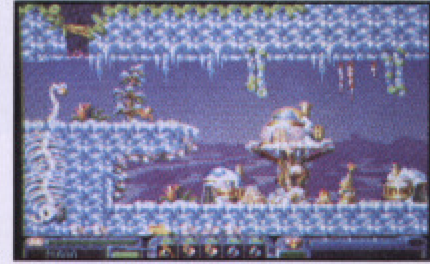
Toby expresses extreme surprise, not to mention relief, that *Extractors* has been one of the smoothest games he's ever written. "It's quite, quite odd. I'm expecting something to go horribly wrong any day now!"

The only real problem encountered with the programming has been fitting it all in the CD32. "Memory wise, the machine's only got 1.2 Mb free when you load it all up, so it's a nightmare. *Extractors* pixel-scrolls, which *Diggers* never did, and in order to do this you need astronomical amounts of memory. I'm quite pleased with that aspect of the programming in view of the amount of processing that goes on inside *Extractors* (not like a platform game where there's very little processing involved — it's all visuals). *Extractors* has an Artificially Intelligent engine, object handling, and all the processing for when a creature is off-screen. Just because a fight isn't going on on-screen, that doesn't mean it's not happening — it is. So there's an enormous amount of processing, but I've still managed to squeeze it all in and leave enough room for the pixel scroll and parallax background with lots of copper stuff."

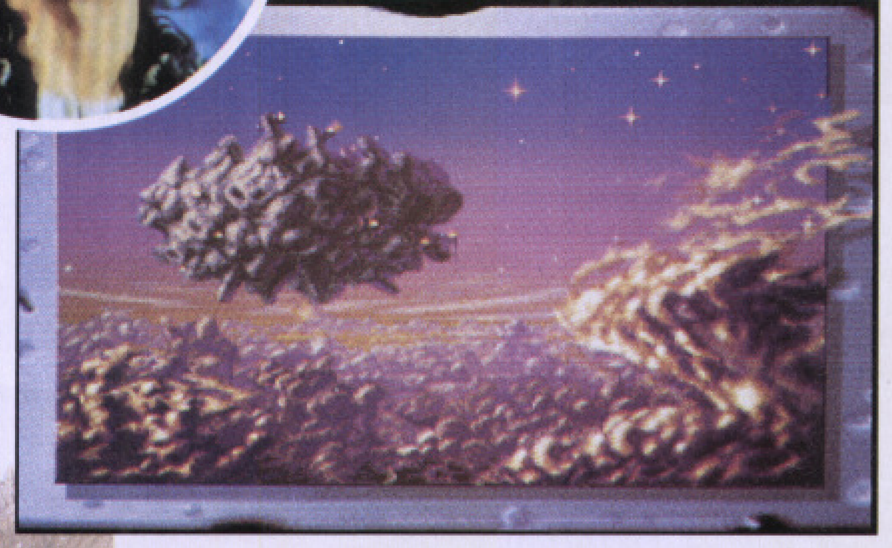
Circle: This, as you may have noticed, is a picture of, er... someone. I don't actually know who it is, and considering I also forgot to ask Toby about it, there seems very little point in printing it. Then again, what with deadline approaching and Andy still showing no signs of knowing what's going on, I'd probably best just include it under the heading, 'Probably something from the game'. Do you know this man? keep 'em peeled.

To put *Extractors* on any of the other Amigas would, according to Mr Simpson, not only be impractical, but impossible, not to mention uneconomical. "*Diggers* could never have run on an A500 because there's just too much processing going on. With such a huge map and so many objects having to be processed — even when they're off-screen — it's a very awkward situation for programmers to be in. *Extractors* will be CD32 only, but having said that, it will be compatible for anyone using an A1200 or 4000 with a compatible CD-ROM drive."

Toby assures us that we'll not be visiting the planet Zarg again, even though it seems to be building up quite a history for itself. Although he does at one point add, "...well, you never know." Hmm. Thought you might say that. And finally, considering you're a Millennium boy, do you like *Mr Blobby*? "Do I like *Mr Blobby*? Oh god, I'm the wrong person to ask because I'm one of the few people that seems to like it. I just think it's so unbelievably stupid that it's really good fun. In fact, I'm one of these sad b'stards who's got a *Mr Blobby* fridge magnet." Oh dear. And, er, on that bombshell... it's time to put the phone down. Very firmly indeed.



Above: Hello! This all looks rather sexy doesn't it. I admit that it all looks quite *Diggers*-like, but am assured by the man who knows (A.K.A. Toby) that the game play will take this far, far away from simply being a '*Diggers 2*' offering. Nice icicles eh?



How do you fancy an enormous lump of rock flying through the air? Well, it may not look like much, but as far as the Zargonians are concerned, it's more valuable than gold dust, not to mention less likely to blow away on a windy day. There are twenty four of these little darlings to work your way across, so get yourself a good pair of walking shoes.

REVIEWS









HOW DO WE DO IT?

At The One we believe a picture speaks a thousand words. That's why our reviews are a bit different and, we like to think, a lot better than the rest. Each game review begins with a short introduction, telling you what sort of game you're reading about and outlining its plot, then we follow that up with illustrations, maps and diagrams accompanied by informative captions that demonstrate every aspect of how the game plays. Finally there's the Verdict where we explain the game's good and bad points in detail, so that you can work out precisely whether the game's for you or not. Bear in mind that although a review is only written by one person, the whole team play every game reviewed and the Verdict and scores are based on everyone's input. Based on years of research this is, quite simply, the best game reviewing system devised by man. Er, probably.

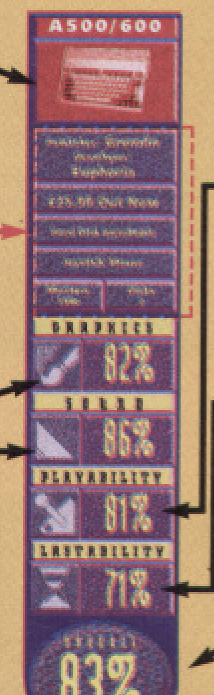
THE VERDICT PANEL EXPLAINED

This piccy shows you clearly which Amiga - A500/600, A1200 or CD32 - the game is being reviewed on.

This panel indicates who is publishing and who created the game, along with essential info such as how much the game costs, when it'll be released, the control system(s) used, how much memory your Amiga needs to run it, how may disks it comes on (and therefore how much swapping you can anticipate) and even whether you can install it onto your hard drive.

This percentage indicates not only how well-drawn or animated the graphics are, but also how well they complement the game. Some games look great in static form but may be slow and jerky 'in the flesh' which will be indicated by a lower-than-expected Graphics score.

As with Graphics, the Sound score isn't based purely on the quality of the tunes and sound effects, but also on how well they enhance the game. For instance, an all-guns-blazing shoot-'em-up with a silly bouncy jingle wouldn't do well here.



A1200

CD32

Playability, which we hope will soon be incorporated into the Oxford English Dictionary as a 'real' word (write to your MP!), indicates how easy the game is to get into and how much fun it is to play. Things like poor control or cluttered screens will take this score down.

Another 'new' word, Lastability indicates whether you're likely to finish the game in a day or a year, and also whether the game is one you're likely to keep returning to time and time again. It's a rather important mark, especially with games being so expensive.

The Overall score is the definitive guide as to whether a game is good or bad. It takes into account many factors other than the four main ones listed above, which is why it's not simply an average of those scores. Anything scoring 85% or above is considered an essential purchase.

The Amiga family is even bigger than ever now, with people able to buy A500/600s, A1200s and CD32s. Here's where we'll tell you about how the game runs on the machines not covered in the main Verdict panel, as well as whether any enhanced or cut-down versions of the game are planned.



ANDY NUTTALL

Hailing as he does from a piddling, conquered country, fetid with the smell of Cliff Morgan, Andy will be spending most of Christmas with his family choir and a selection of their favourite livestock. It's supposed to be a secret, but Andy has applied for the post of Tallow Boy to the Chief Druid, which if he's successful means he'll spend New Year's Eve on Salisbury Plain. Apparently they stand naked in a pool of leek soup and wait for the woodcocks to cover them with dead beetles.

MATT BROUGHTON

Matt's all excited because he's going to be appearing on *Top of the Pops* Christmas Special. In Denmark. Yes, finally, old teasle-face has made it big, 'Pastry-Side', and will be jetting to 'Der Gröjchen Hørn' and swapping goats cheese with the cream of Denmark's pop industry. Migga Magga Mogga will be there, and Matt can't wait to exchange roll-mops with the man who penned the immortal Brijnging Høme de Bäjkøn and the 70's mega-smash Herring Me Softly (with his sponge), Copenhagen's very own Skjoppie!



HARRY ATTRILL

Haz doesn't hold with Christmas, believing it to be a papist orgy of burping and snogging when it should be a time of the most marvellous misery with lots of lovely kneeling on icy stone floors and plenty of tepid baths. Our grandad has recently opened a home for Eroded Drumlins just outside Stockport: "Everyone knows that post-glacial features feel the cold weather particularly badly — and what does this callous government do? It slaps VAT on all morraine deposits made before the Third Ice Age. It's very probably the work of Satan".



JO WINSLOW

Stop trying to look like baby things to make us agree with you, Jo. Christmas is not a time 'to tell him how much you love him with Old Spice' or yet 'an occasion all the family will treasure with Kodak'. It is a time for drinking and eating, and filling your tummy up to the sky with potatoes and turkey and gravy and BREAD SAUCE before puking voluptuously into grandma's raffia-work knitting basket, staggering back and watching the carroty bits ooze out gradually between the weave. And that's just for you girls! Boys have to do it blindfolded, carrying a mountain of beer.

MORTAL KOMBAT II

Donning a striking orange robe, and effecting narrow eyes with the aid of two bits of tape, Andy Nuttall enters a strange, smoky land, searching out the evil of Shao Lin. "After working with Matt and Harry," he says, confidently, "this should be a piece of cake."

As a journalist, and a games fanatic, I often find myself trying to convince people that violent games don't necessarily make people violent. People who are violent would be that way anyway, and gory videos and computer games are just as much a trigger for that violence as their mums asking them to go down the shops for a half-pound of lard. Etc.

And then along comes a game like *Mortal Kombat II*, I have one game with Matt, he beats me, and I feel like kicking his head in. Funny old world, isn't it? (Not really, Andy, I always feel like kicking Matt's head in, but then again I'm a policeman — Harry.).

Mind you, *Sensible Soccer* has the same effect; as does *Skidmarks*, *Roketz*, the first level of *Chaos Engine 2* and just about every other two-player game on the planet. Even *Doom 2*.

Mortal Kombat II really is rather violent. But no more so than the original, which received acclaim (no pun intended) from the computer press and a severe panning from the 'moral' press, like *The Sun* (which quickly died down, presumably to make room for them to print more pictures of topless women. But that's another story).

To help 'kombat' anything like that happening again, the designers of '*II*' have included 'Babalities' and 'Friendship' moves alongside the 'Fatalities', or Death Moves. This basically means that when you've beaten your opponent to the floor, you can choose whether to finish him off with a bloody flourish, or to offer him a box of chocolates or a bunch of flowers and shake his hand. Or, to be even more cruel, you could even choose to change him into a nappy-clad baby, a somewhat surreal ending to an otherwise deadly encounter.

But don't get me wrong; Acclaim hasn't gone soft. There's still enough blood 'n' guts here to make Sir Teddy Taylor MP pap his pants, and to bring Mary Whitehouse out of late retirement. Together with a stonking seven new characters, and five revamped from the old game, *Mortal Kombat II* brings you more special moves, more Fatalities, more animation frames and more 'realism' than ever before. Prepare to meet thy doom...



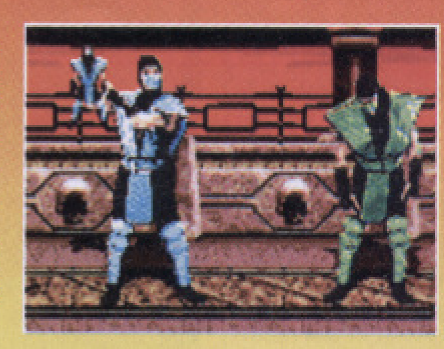
Above: Like the Dead Pool, the spiked background dictates your fatality. Simply high punch, and your opponent will sail into the air, and then stay up there. He's impaled on the spikes, you see, and the only things returning to earth are a few drops of his blood.



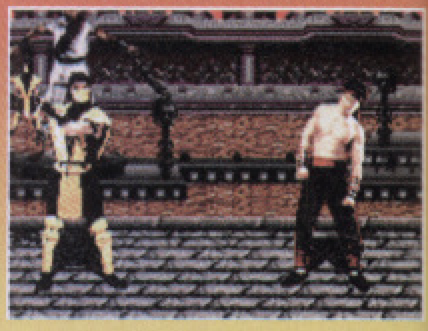
On the Portal stage (this background, basically), if you're in a two-player game this rather normal-looking head appears and shouts "Toasty!" Apparently it's the face of the Williams artist, or something. If you hit down and fire immediately, you'll access one of *Mortal*'s three hidden characters — called Smoke (not shown).

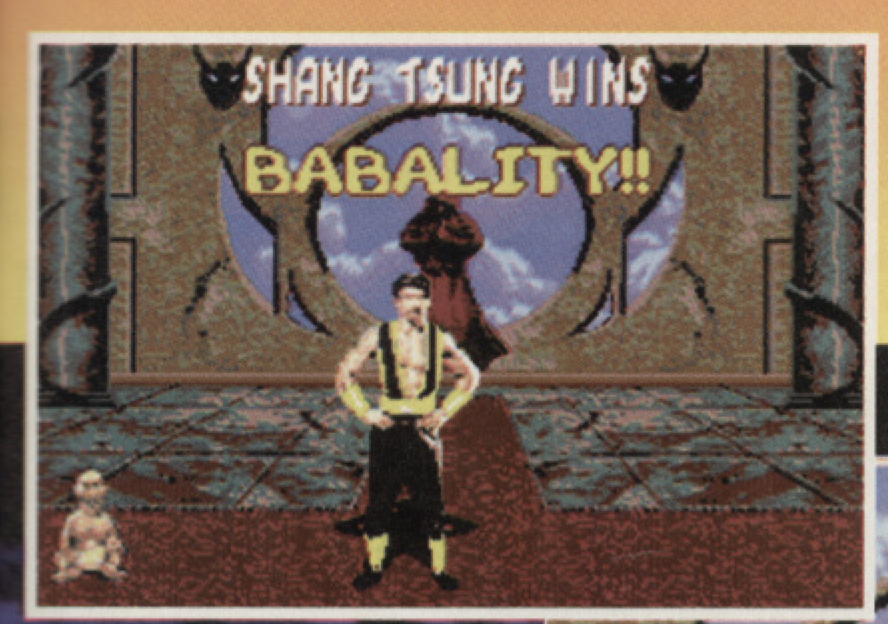
TOYING WITH DEATH

Shaking hands with your opponent after beating him to a pulp is perverse at best, but the *Mortal* designers figure that it counters any claims that the game's too violent. However, given the motley selection of friendship moves, I think I'd rather be impaled on a spike...









Like the fatality and friendship moves, each player also has a babality, which magically regresses your opponent back to his nappyhood. Yes, for just an odd combination of joystick manouevres, a shining new babbie could be yours — but strangely, all the little 'uns look the same.



Above: Your character's Fatality, or Death Move, is occasionally determined by the background of the screen. If, say, you're by the Dead Pool, and you 'finish him' properly, your opponent will sail into the air and plop into the pool containing... acid. His skeleton then appears, floating away.

CAGE WINS

Controlling the fighters is excellent with just a single button, but the designers have included a two-button controller option, in case you own a Mega Drive-style joypad or joystick. If you have, one button becomes a kick, the other a punch — but due to discrepancies with the hardware, two-button controllers won't work on the A1200. Consult your local shop before you buy one.



The bridge fatality's a bit cack, actually. Again a high punch will fling your enemy into the air like a rag doll, sending him to his death by plunging him several hundred feet over the side. And he ends up splattered on the concrete below (see inset). But the animation is remarkably unrealistic.



The rather excellent animated backgrounds from the coin-op are one of the few casualties in this Amiga conversion. This once talking tree is now silent, but at least the huge range of backgrounds are included — even if they are all static.





There's no advantage to playing *MKII* on an A1200, except that extra graphics are loaded into memory to cut down on disk-swapping. You'll find the same effect on any machine with over 1.5Mb, and if you own a second disk drive, you'll hardly ever need to swap one of the three disks.

Above: The shapeshifting Shang Tsung, once the epitome of evil whose defeat earned you the Mortal Kombat title, is now third from top. Above him is his master, Shao Kahn, and Kahn's second-in-command, Goro. So now you can 'be' Shang Tsung, which means you can morph into the same form as your opponent — not into any opponent, as with the coin-op. Confusing...

Left: Liu Kang's new Dragon fatality looks impressive enough — he 'morphs' into the big green git, and bites the upper torso off his opponent. But when he returns to his normal state, the trousers that he leaves behind are rather less spectacular; because it's the upper body of the digitised fighters which is most impressive anyway.

Below: The 12 characters line up, waiting to be chosen. It's a bit like being at school, when 'killer' Rodgers had to choose his team from an array of footballing misfits. Only, er, harder.

Above: Johnny Cage is surprisingly agile for his size. Pull down and fire at the same time, while standing close to your opponent, and he'll not only do the splits, but also punch your opponent right in the Goolagongs. It's called a 'package check', and it causes a high-pitched squeal to emit from the 'victim'

Below: Like the original *Mortal* , Acclaim has included not only all the special moves, fatalities and hidden characters, but also all the blood and gore. Great stuff.



A button press away from your opponent delivers a medium strike; close in on your opponent and the same move becomes a knee to the cobblers. Holding fire down for a move produces a kick, rapidly jabbing fire delivers a telling punch combo. These combinations of moves are an excellent example of fluid design. Fantastic.



OUT WITH THE DEAD WOOD

Two of the original *Mortal* characters, Kano and Sonya Blade, have been ousted in the sequel — presumably for being a bit crap. But while we'll never see Kano's heart-removing fatality again, there are an extra seven characters thrown in to make up for that, and now each character has two Fatalities and a Friendship each. And now, The One can reveal a selection of them.



THE VERDICT

Right from the intro sequence, **Mortal Kombat II** oozes class. Because the game had been produced so quickly, I suffered nagging doubts that it may have just been 'thrown together'; but nothing could be further from the truth. This Amiga conversion is damn-near identical to the Mega Drive game, and what it lacks in animated backgrounds it more than makes up for with a plethora of deep-throated samples, some of which were sadly missing from the Mega Drive. When The Voice growls such pleasantries as 'Fatality', 'Flawless victory', and the all-important 'Finish him' (all-important, of course, if you happen to be the 'Finisher'), it fills you with a feeling of achievement so great that shivers cascade down your spine (unless it's already been ripped out by Sub Zero). Probe's piéce de resistance, though, is the brilliant joystick control, designed to take advantage of one-button joysticks. To make it work at all is an achievement; to actually make it almost as easy to control as with two buttons (save for the blocking manoeuvre) makes a mockery of softies who consider it 'impossible' to convert certain games (**Kick Off 3**, **Streetfighter 2**) to use one-button controllers. Anything negative to say about it? Well, the disk-swapping is excessive if you only have one floppy drive, but to be fair it not only takes advantage of a second drive, it also loads most of its graphics and stuff into the memory if you have anything over 1.5Mb. So A1200 owners with two drives will be laughing. And the 'friendships' and 'babalities' are a bit of a let-down; being nothing more than a shallow gimmick which you'll try once, but never bother with again. Aside from that, **Mortal Kombat II**'s a triumph of design; playable, challenging, with a great big dollop of atmosphere throw in. The best beat-'em-up ever? Without a doubt. But don't forget Gremlin's surprise, **Shadow Fighter**, is waiting in the wings. It's going to be a bloody great Christmas...

A500/600

Publisher: Acclaim
Developer: Probe
£29.99 Out Now
Not Hard Disk Installable
Joystick
Memory 1Mb | Disks 3

GRAPHICS	84%
SOUND	85%
PLAYABILITY	91%
LASTABILITY	90%
OVERALL	90%

A1200 **CD32**

There are no other versions of the game planned, because Acclaim is 'testing the water' with the A5/600 game. However, if it sells well, you never know what might happen.

SHAQ FU

According to this 'ere manual in front of me: "...'each character has a wicked taunt move. You can use these taunts to tick off your enemy..." Well what the flamin' hell's the point in that? You tell them off, you make them mad, they kick your butt — great! Pass another good idea would you, Mr Ocean.

When you sign up a world class basketball player for a computer game, there's at least one thing that's clear cut — the game genre you're likely to have. It's obvious innit, it's got to be a, er... beat 'em up?!? Hello?! Hello!? Matt Broughton investigates.

Versatile chaps these basketball players, aren't they? I mean, look at OJ Simpson. A top ranking basketballer, a perfectly accomplished actor, but not satisfied with this mundane lifestyle, he went on to become a perfectly proficient murderer, rally driver, and skilled jail bird (allegedly — Legal dept.).

Not very similarly at all (who needs a libel suit at this stage of the game?), ol' Shaqi baby's got a finger in every pie going — music, acting, writing, and even a bit of basketball in his spare time! Now he's turned his hand to computer games and, relying on his street-wise rock 'ard image, the programmers have dreamed up this strangely familiar format of a one-on-one beat 'em up bash-type thingy.

There are three choices of play — Story Mode, Duel Mode or a two-player Tournament option. In Story Mode, you play Shaq — dragged into an alternative dimension while on a basketball tour in India or somewhere (© 1994 Tenuous Links R Us). In this strange new Second World, Sett Ra, an evil sorcerer, ruled supreme (©1994 Unoriginal Poppycock) but bored of blighting people in his own world he fancies a bit of a blight somewhere else — Earth was the lucky candidate. So kicking the current Pharaoh off the throne of Egypt, he has a whale of a blight until some goody-two-shoes called Ahmet comes along to spoil his fun, wraps him up in bandages and banishes him to a world of mummy-dom.

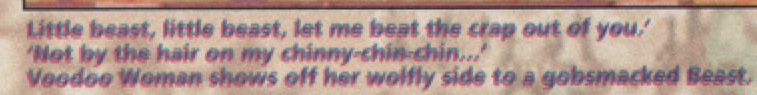
Understandably racked off with this, he's gathered himself together an army of ultra-bad dudes and plans to wreak revenge on Ahmet's descendant — Nezu — and generally take over the world. Only you as Shaq can stop him. (Yawn).

In duel mode you can choose any fighter you wish, and basically bash seven shades out of all comers until the end. All the fighters have their own special moves — it's just up to you to find them through trial and error.

Here at The One we pride ourself on finding that one single move which can more or less beat all comers. And lo and behold, we think we've got it with this little throwing number from Shaq. To be fair, it doesn't always work, and you have to jump around a bit as well, but most ly it's a winner.



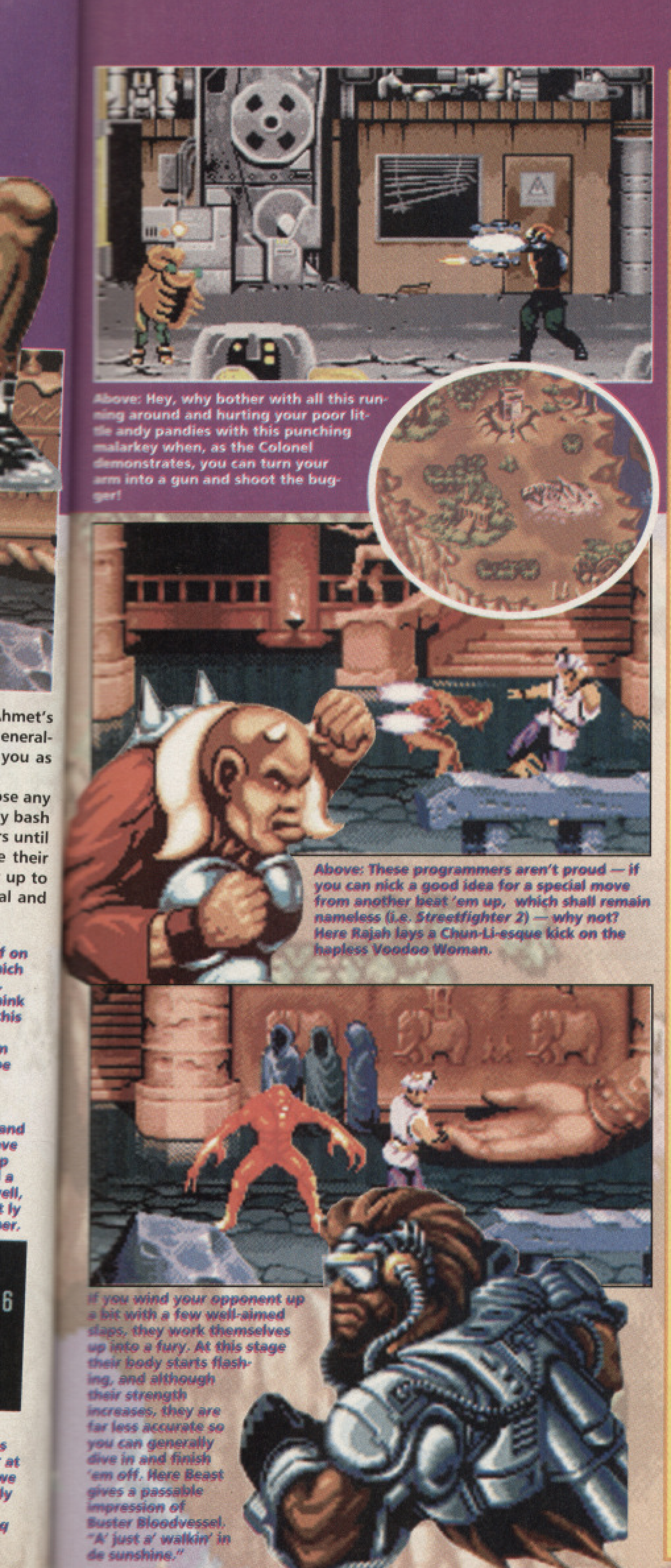
Once the dirty work is done, and one of the vicious street fighters has emerged victorious, the players then engage in a bit of name calling and general crowing. Handbags at dawn stuff, a la WWF Wrestlemania. Apparently Shaquille O'Neill himself had a hand in the writing of these 'witty' captions. Obviously, eloquence isn't one of his talents.



Little beast, little beast, let me beat the crap out of you.'
'Not by the hair on my chinny-chin-chin...'
Voodoo Woman shows off her wolfly side to a gobsmacked Beast.

PLEASE INSERT DISK 6
PRESS FIRE

Above: This has got to go down as one of the most boring screenshots ever in the history of the world. Or at least, in The One. But we thought we should include it because it's exactly what you spend most of your time staring at when you're playing Shaq Fu. Four disk changes to play one bout? Pah!



Above: Hey, why bother with all this running around and hurting your poor little andy pandies with this punching malarkey when, as the Colonel demonstrates, you can turn your arm into a gun and shoot the bugger!

Above: These programmers aren't proud — if you can nick a good idea for a special move from another beat 'em up, which shall remain nameless (i.e. *Streetfighter 2*) — why not? Here Rajah lays a Chun-Li-esque kick on the hapless Voodoo Woman.

If you wind your opponent up a bit with a few well-aimed slaps, they work themselves up into a fury. At this stage their body starts flashing, and although their strength increases, they are far less accurate so you can generally dive in and finish 'em off. Here Beast gives a passable impression of Buster Bloodvessel. "A' just a' walkin' in de sunshine."

THE VERDICT

It has to be said that graphically, **Shaq Fu** is a bit of a treat. The backgrounds are extremely attractive and the sprites themselves, although a smaller than your normal beat-'em-up, are beautifully animated and there are loads of them. Because of their diminutive size, they have a quirky speed and nimbleness that's interesting to watch, and surprisingly rewarding to control. I've played the Megadrive version before, and in many ways the Amiga version is the better of the two, certainly in as much as that you can't walk through the game beating every opponent using just one move (Shaq's throw in Easy Story Mode polishes off most opponents on the Amiga, but not everyone, and you do have to perform a fair amount of jumping around to boot). The game moves along at a fair old pace, and the special moves in the main are imaginative and fairly easy to execute. Overall though, it's not an instinctive game to play; the controls are often a tad dodgy and erratic, and it gets fairly frustrating when your fighter won't move the way you want it to, but instead just stands there for a few precious seconds like a lemon, nay citrus fruit, as you waggle frantically on the controls. The most serious drawback of the game, however, and the one that has brought the mark down into the fifties from around the mid-seventies where it should have belonged, is the complete lack of continuity due to the huge amount of disk changes that have to be made. We all know this is often a drawback of the Amiga, but having to change the disks up to four times between each bout of fighting is completely unacceptable, and the ruination of what could have been a nice little beat-'em-up. The game just doesn't seem worthy of six full disks, and data organisation is appalling. Even with an additional external drive, you'll be in for a long night if you choose to buy this. Shame shame shame and er... shame.

A500/600

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Developer: The Dome

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Joystick

Memory 1Mb | Disks 6

GRAPHICS	80%
SOUND	75%
PLAYABILITY	51%
LASTABILITY	57%
OVERALL	54%

A1200 **CD32**

There are no plans to produce a special A1200 version. However, a CD32 chap will be released, although it won't have any enhancements (what a waste) costing £27.99, and might actually be worth a go because the crappy disk swapping problem should disappear.

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MR BLOBBY

Mr Blobby? Mr Pants more like! Matt Broughton finds out exactly why Millennium wasn't planning to let any magazine review this "perfect gift" opportunity. Tish and humbug!

To suggest that software companies are sometimes a bit transparent is an understatement. When they're bringing out an enormous title with several years of development behind it, they're ringing you up, pretending to be your best mate, and trying to blague as many pages of coverage out of you as humanly possible. Should they, however, happen to be publishing a piece of poo, they'll go all quiet, and before you know it, a game has appeared in the shops that you've not seen for review. Funny that, eh? It's as though they somehow 'had a feeling' that you were going to murder it while they were hoping people would just buy it because it happened to feature a popular character. Oh look! I've just received *Mr Blobby*. What a coincidence.



You can actually choose to play as any one of the Blobby family; Mr Blobby (blobby blobby! Aha ha), Mrs Blobby (blobby blobby! Aha ha), or baby Blobby (etc.). It's nothing more than having three lives that look different, but does add to the mirth. Pass another plaster would you, doctor? I believe my waters have broken.

Yes, though it may seem as though I've become Mr Cynic overnight, with unscrupulous people cashing-in and ripping-off hapless members of the public with what can only be described as 'a crap game featuring a big fat pink bloke who falls over' (hilariously, apparently), I can remain silent no longer.

As far as the *Mr Blobby* game goes, the said Blobster is surprisingly erect. He only falls over once (his rip-roaring trade mark) and that's during the intro. Other than that, it's really nothing more than a cross between *Dithell In Space* (a PD game that wees all over this pish) and a sort of platform version of *Amidar*.

Basically, the colour has been stolen from Mr Blobby's world, and it's down to you to return the aforementioned hues by walking over the bits of land that are grey, thus colouring them. Wow.

There are tons of things to pick up and either eat for points, or throw at bad guys along with Mr B's own supply of custard pies (another side-splitting jape). Oh no. Please stop. I've ruptured my pancreas.

By collecting and wearing a rather attractive pirate's hat, Mr Blobby (blobby blobby blobby! Aha ha ha!) can swim underwater. Note the realistic water effect. (Er... it's just a dark blue screen — Harry.). Yes. I know. Brilliant, eh?



Well this is the general thing you can expect from *Mr Blobby*, with lots of grey areas to be walked over, and things to be collected. Pick up an object, throw it at a bad guy, and he'll die. Alternatively, make them watch Noel's House Party. That should finish them off.

THE VERDICT

Mr Ploppy, Mr Plappy, Mr Crappy, and Mr Trousers Goes To The Toilet. Yes, all titles that this game could've been released under if a certain pink rubber-johnny with yellow spots hadn't been in there somewhere. Though I understand that **Mr Blobby** has become a childrens' favourite, why exactly a studio full of adults should wet themselves every week on Noel's House Party is beyond me. I realise that not everyone is into 'alternative comedy' but you'd think that most of Benny Hill's audience would be dead by now. Anyway, the game... First things first — the music is awful; nay, atrocious. While playing this game, the A600 crashed, and I swear that it chose to kill itself rather than have to play **Mr Blobby**. I very nearly did the same myself, but Harry tempted me back in from the windowsill with a Mars Bar and a Claudia Schiffer calendar. The main problem with **Mr Blobby** is that apart from looking horrendous, the game play redefines 'repetitive', with no new features or ideas being added at any point. After two levels, you can rest assured that you've seen everything the game will ever throw your way, and though obviously there are more monsters to encounter and different level designs to explore, with such 'imaginative' baddies as a shoe, a crab, a ghost, a snowflake etc. etc. you're not exactly compelled to view these great wonders. The level layouts are also incredibly yawn-esque, doing nothing to detract from the boring game play. Millennium reckon that **Mr Blobby** is "...a gift rather than a game", but if I found this in my stocking, I'd shove it right back up Santa's... (Snip. Thanks for your valuable input, Matt. — Andy)

A500/600

Publisher: Millennium
Developer: In-house

£19.99 Out Now

Hard Disk Installable

Joystick

Memory 1Mb | Disks 2

GRAPHICS	32%
SOUND	37%
PLAYABILITY	40%
LASTABILITY	46%
OVERALL	33%

A1200 / CD32

I really can't see a specific version appearing for this dreadful game, and I didn't want to phone Millennium to check because I'd have to have a really embarrassing hypocritical conversation about what I thought of the game. Brr! No thanks, mate.

ROADKILL

Simplicity is often the key to a brilliant game, and if that statement is anything to go by, Acid Software have once again supplied the goods. Matt Broughton turns the volume up to eleven.

Fast cars. Homing missiles. Spiked walls. And cash if you kill anybody along the way. Sounds like a nutter's dream, doesn't it? Well try combining that with a games player's dream (i.e. thumping sound effects, tons of speech samples, smooth graphics, and adrenalin pumping game play) and you end up with what Acid Software hopes will take them to the top of the racing er... tree — *Roadkill*.

This is, quite simply, a violent racing game. The first thing you're treated to is a rather corking little intro animation, featuring Scalextric/TCR-style cars speeding around the place, ramming, bashing and generally, er... racing about. The highlight of this piece is where one driver rolls out of his crashed vehicle, only to have his head severed off by a passing opponent. It's at this point you realise the authors aren't too worried about morals. Great!

Roadkill presents the player with some 12 well thought-out tracks spread over four different scenarios, each with its own graphic style, and each progressively harder in both layout and obstacles.

Apart from the simple, slick, graphics — including some interesting background parallax effects, *Roadkill* really makes its impression by clever use of sampled speech, spot sound effects, and reactive music samples. Break a lap record and not only do you get a big cash bonus, but the crowd screams and a wild guitarist solos for a couple of minutes!

Power-ups are gradually introduced to the tracks as they progress; and, of course, no track would complete without a few gittish corners, the odd land mine, and rows of speed bumps just waiting to chuck you into walls. *Roadkill* delivers. Admirably.

You can choose from one of three difficulty levels, along with automatic or manual gears. Each race is preceded by a hint screen giving you a description of the next track and what you can expect to find there.

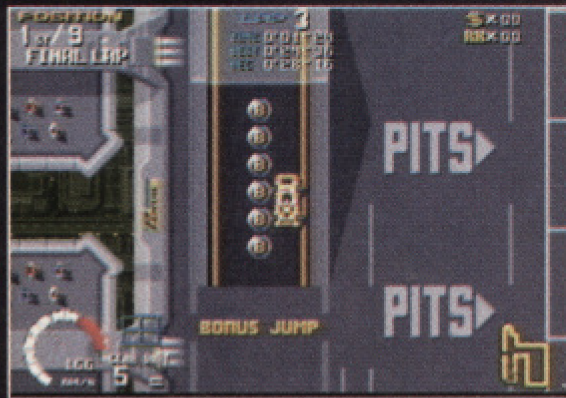
A particularly user-friendly feature is a preview lap, where you can trundle round the next circuit at your leisure, checking out the short-cuts and memorising power-up locations (which isn't too useful because they change with each lap — clever!) Er, start your engines...

So what's a Kill Zone, exactly? Well, imagine a stretch of road lined on both sides by enormous metal spikes, and you're there. This is a prime opportunity to ram any enemy cars to their death. The icons to my right are Roadkill tokens, which award various power-ups such as traction and super armour.

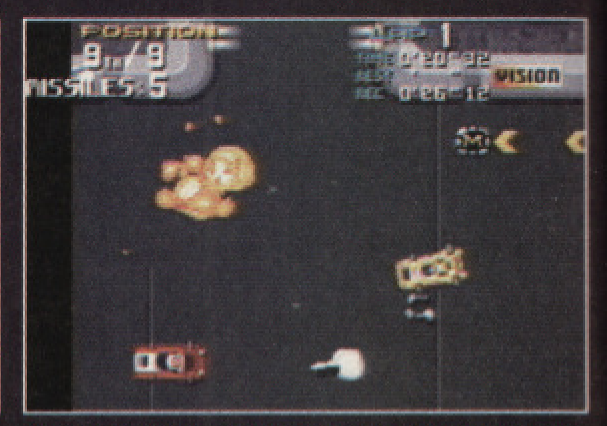
Before each track event, you're presented with a brief outline of the course you're about to race on. Apart from giving you a visual clue as to short cuts and nasty bends in the road, it also points out any new features being introduced to the player. Here we're about to encounter vicious speed bumps for the first time. The row of icons along the bottom shows what power-ups we're likely to find on this track, with an impressive choice including such delights as speed-ups, rockets, deflectors, money, and super armour bonuses. This list gradually grows across the base of the screen as you progress through the levels.



Strange analogy though it may seem, Roadkill reminds me of a pinball table, in that it's constantly teasing and tempting you with further treats and jackpots if you can complete set tasks. Though it's, obviously, always based around killing people, the game virtually shouts at you to murder yet another driver in order to get a huge points bonus. It's all very rewarding, and a great asset to the game. Well done everyone. No, really.



Dotted around the various tracks are bonus jumps covered in Smartie-like bonus tokens just asking to be snaffled up. As well as offering the obvious points-fest, these jumps later act as a smart way to avoid mine-filled areas of road. You need to be careful when lining up for these jumps, though, because you have no control over your direction once airborne (and there's always some spike-filled wall waiting for you on the other side. Gits!).



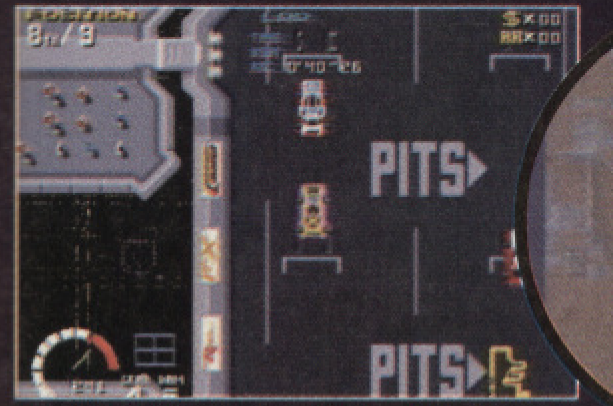
Everybody loves a good explosion (as I believe I've mentioned before!) and *Roadkill* is no disappointment. There are two types of missile available here; an unguided sort, or a beautifully-guided jobbie. You can't waste missiles, but once they are fired, they pursue their prey relentlessly around corners and even backwards until they can shoot up said opponent's bottom. The M power-up shown here, incidentally, is worth two homers (what, like out of The Simpsons? — Andy.).



After each and every race, you'll be presented with this screen detailing the various points accumulated during the, er... race (nice sentence — Harry). You are awarded stonking little medals for each Roadkill (I just killed eleven — not bad eh?), along with a rather ludicrous amount of money to boot. This is also a good reminder of just how stupid-looking you truly are. A sort of 'Nuttall's mirror' if you will.



Before you do anything in Roadkill you'll need to select a car and a driver. Each vehicle differs ever so slightly in performance (or at least I thought so — the instructions weren't exactly detailed!) with some cornering faster but having more swing, while others are more solid but not quite so agile. I personally preferred Cannon and Inferno, in case you're wondering. Incidentally, the Cyclone isn't normally this big.



Everyone's under starter's orders, which offers us a quiet moment to have a quick look at the general layout of the screen. The top left shows your position out of the nine drivers, while a missile count appears beneath it whenever you try to fire. Next to this are the lap time records, with cash rewards on offer for anyone able to break the best circuit time. The top right shows the amount of money and Roadkill tokens collected, while the bottom right has a mini-map of the track, to scale, complete with flashing dots showing all the active cars. The bottom left shows the car's revs, speed and gear, plus the damage meter. The blue boxes show whether any power-ups are currently active.

THE VERDICT

Don't be fooled by the lack of complex gameplay, **Roadkill** is brilliant. Though basically nothing more than an overhead racing game with brass knobs on, it scores 100 percent in the atmosphere and overall feel department. To say that the programmers have got the 'play against reward' ratio just right is an understatement, with crowds cheering every slick manoeuvre, great widdly-widdly guitar riffs accompanying every jackpot scored, and more missiles and spiked walls than **Mad Max**. Too. The first thing that greets you in **Roadkill** is the superb intro, which sets the scene for what is easily one of the most addictive racing games available. Comparisons with **Super Cars 2**, **Micro Machines**, **Nitro** and, well, every top-down racing game, really, are easily made, but Acid is the only company which has managed to select the finest cuts and added stunning sound effects and smart graphics to the package. If I had a single concern about the game, it would have to be how long it will take you to see all the tracks, but having said that, I've been playing it for a week and still I've only seen the last few tracks a couple of times — and that was using passwords on Easy mode. One of the other things that separates **Roadkill** from its competitors (am I snogging this game of what?) is the quality of the artificial intelligence. It really adds a hell of a lot to the game to have some CPU car appear from behind, pull up along side, and then smash James Bond-style into the side of your car in an attempt to ram you into the spiked Kill Zones. They also start to use their missiles against you in later levels, but there are none of the clumsy random shots we've come to expect from CPU players — these are vicious, cunning gits! I accept that perhaps not everyone will go mad about a simple driving game, but once you get hit by the full effect of **Roadkill**, you can't help but be affected. Blinding game!

CD32

Publisher: Guildhall
Developer: Acid Software
£29.99 November
CD32
Joypad/joystick
Memory CD32 | Disks 1

GRAPHICS	89%
SOUND	92%
PLAYABILITY	90%
LASTABILITY	91%
OVERALL	90%

A5/600 **A1200**

There'll be no A500 or A600 versions, but an A1200 jobbie is on its way within the next few months, sporting much the same greatness, only lacking in the sound effects department (which will truly be a shame!)

If you concentrate on the screen, as one advert so forcefully advised, you'll sometimes notice magical flashes. These indicate that there are hidden blocks to be uncovered, which usually allows you access to a bonus-filled part of the level. Just take these blocks from below (don't be rude) and — hey presto! — an instant walkway. Marvellous.



I like the yellow blocks the bestest. They've been specially invented to assist young Marv across dangerous bits of the landscape and start life as a single square suspended in mid-air. Touch them, though, and a magical bridge is constructed, which leads Marvin to safety. However, it's not all good news — the bricks soon disintegrate, and if Marvin gets wet feet, you lose a life.



Andy Nuttall grabs himself a pizza gaming action with 21st Century's oh-so-cute platform star and tops everything off with a nice piece of grated mozzarella.

MARVIN'S MARVELLOUS ADVENTURE

Although being a scum-bag journalist is by no means a cushy way to earn a few quid (and few being the operative word here), I'd hate to be a pizza delivery boy. No, that's not harsh enough. I'd rather have twelve inch nails rammed into my pupils than deliver pizzas for a living.

Few jobs have as much going against them. For a start, you have to battle against the nightmare that is traffic in the nineties, through hail, rain and wind. And then there's the business of the adorable dogs who turn into nightmare mutts from hell at so much of a whiff of cheese and tomato. But the worst thing of all would be having to deal with lagered-up slobs, whose guts ensure their knees haven't seen the sun in years, and whose only reason for ordering a pizza is because they're too drunk and lazy to open a packet of crisps.

So I can kind of sympathise with Marvin, who not only has spent years putting up with all of the above, but now finds himself transported into a weird world comprising platforms and various strange beings.

I won't go into why Marv's landed himself in this situation as, to be honest, the plot is so crap, I could have written it. Suffice to say, this tomfoolery paves the way for some platforming action the likes of which you've seen about a billion times before.

This, I think, is the first platform horse to come from 21st Century's stables. So the question is: after a glut of pinball simulations, can 21st cut the mustard in perhaps the most over-crowed genre of them all? Hmmm...



Little Marvin's equally at home in his little monochromatic underwater world as he is above it. That is, unless there's a boat floating on the surface, which is a sure sign that this particular stretch of H2O is as deadly as, er, a very deep pond. Which of course, this is. Except, er, it isn't. Oh, dear.



The dingy may look like fun, but it's actually quite a dangerous way to travel. Girls can choose to avoid it and leave the bonuses behind, but real fellas can leap onto it and access areas such as these. Be warned, though: although it follows you left and right, if you leap out it remains stationary, leaving you quite literally in the drink.

Not all moving creatures will sap Marv's energy on contact. Take this caterpillar, for example. Without his assistance, the row of spikes would be impossible to cross without losing a few energy points. But with his assistance, er... you can! I should win an award for these captions, you know.





The bubbly graphics and multi-coloured sausage-like platforms don't make a lot of difference to the gameplay, really — but later on you do find the odd bridge, breaking up the starry monotony.

(Circle): Okay, so this may not but the most excitement-filled screen shot in the history of magazines, but it illustrates quite an important part of the game. Throughout the levels (and especially early on), there are numerous speech bubbles which, when hit, display a message detailing the unfolding plot or offer advice on how to get past certain perils. Experienced gamers need not bother, but platforming babies will find their help invaluable.

HI, MARVIN!

I'M SORRY MY INVENTION BROUGHT YOU HERE, BUT WE MUST FIND THE EVIL ONE BEFORE WE CAN RETURN.

HE HAS STOLEN THE MICROCHIP WE NEED IN ORDER TO GET BACK. BY THE WAY, YOU CAN MOVE THE STONES WITH THE KICK BUTTON. JUST TRY IT.



There are two kinds of cannons in the game. One fires projectiles and is useful for dealing with end-of-level guardians, while others, like these, enable our hero to leap amazing heights. It's stars a-plenty in this section of the game, but watch out for the mushrooms which deplete energy if touched and can not be destroyed. The energy bar, by the way, is in the top left of the screen. If Jo hasn't done a stupid circular screen shot, that is.

THE VERDICT

After the brilliance of **Aladdin** and the sophistication of **Ruff 'n' Tumble**, it comes as quite a shock to find such a 'traditional' platformer; one that could have been rolled out when the Government was harping on about going 'Back to Basics' (er, it still is, mate — Andy). Everything about **Marvin** smacks of the late eighties. The graphics are compact and quite nicely animated, but the gameplay packs very few punches. The difficulty level is nicely judged, with most competent gamers able to progress as far as the first password with one go, and the ever-helpful text boxes explain clearly how to tackle each new hazard. Nothing moves too quickly, so with a bit of careful planning it's easy to get quite far without much hassle and the relatively small levels help drive the action along. Of course, this is fine for those who prefer their platformers to be uncomplicated affairs, where most levels consist of nothing more demanding than journeying from left to right, with very few different routes along the way. Had **Marvin** been absolutely brilliantly designed then this would have been perfect, and certainly almost equalled the **Mario** games in terms of pure, unadulterated gaming fun. Although there are some nice touches here and there, for the most part **Marvin** merely sits in the 'fun' bracket and never reaches anything higher. Don't think for one minute that **Marvin** is a bad game — it's not. But if you're aiming for a mark in the nineties with a game as basic as this, the level designs and hidden features need to be exceptional, not just good. It is very nicely-priced, though; so perhaps better suited to younger viewers, as it were.

A1200

Publisher: 21st Century
Developer: Infernal Bytes Systems

£19.99 Out Now

Not Hard Disk Installable

Joystick

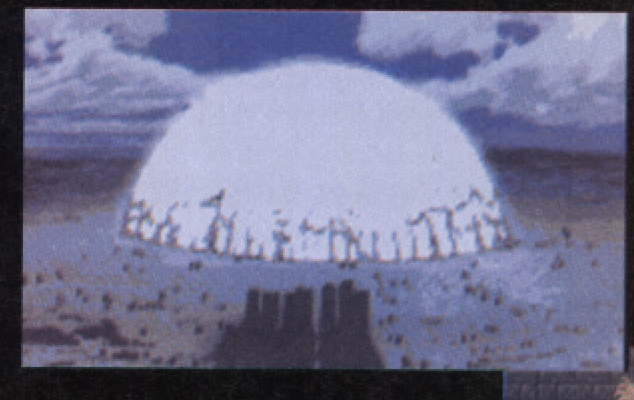
Memory 2Mb | Disks 4

GRAPHICS	82%
SOUND	84%
PLAYABILITY	81%
LASTABILITY	82%
OVERALL	82%

CD32 / **A5/600**

There's not to be a Marvin on the A5/600, young sir, but a CD32 version will be forthcoming soon. Also, you can plug a CD32 joypad into an A1200 to get better control. In fact, why not turn to the Updates for a full report of the CD32 now!

AKIRA AKIRA AKIRA AKIRA



2019 NEO-TOKYO IS ABOUT TO E.X.P.L.O.D.E.

30 YEARS AFTER WORLD WAR 3, KYOKO A MUTANT CHILD TELLS OF TH APPROACHING CATACLYSM.

THE COLONEL STORED CAPSULE 7 WHICH CONTAINS MUTATION 28, BET KNOWN AS AKIRA, DEEP BELOW THE OLYMPIC STADIUM AT A TEMPERATURE CLOSE TO ABLOLUTE ZERO.

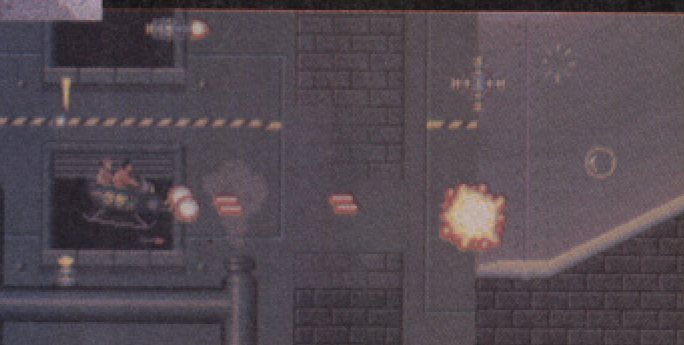
KENEDA IS THE LEADER OF THE CAPSULES. HIS BIKE IS THE ENVY OF ALL . KENEDA LEADS THE GANG AGAINST THEIR RIVALS THE CLOWNS.



DURING A BATTLE BETWEEN THE GANGS TETSUO, KENEDAS CHILDHOOD FRIEND, LOSES CONTROL OF HIS BIKE AND JUST MISSES HITTING ONE OF THE ESCAPING MUTANT CHILDREN.



TETSUO IS TAKE AUTHORITIE EXPERIMENTED U TEAM THAT LED PROJECT. A MATCH IS FOUND BETWE AND AKIRA AN EXPERIMENT C TETSUO MUTATE NOW OUT OF CONTRO



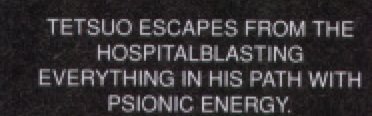
KENEDA AND RESISTANCE MEMBER KEI, MAKE THEIR WAY THROUGH THE SEWERS WHEN THEY ARE ATTACKED BY THE MILITARY AND FLYING BIKES.



TETSUO ESCAPES FROM THE HOSPITALBLASTING EVERYTHING IN HIS PATH WITH PSIONIC ENERGY.

TETSUO THINKS HE CAN CONTROL HIS NEW POWERS BUT HE IS WRONG.



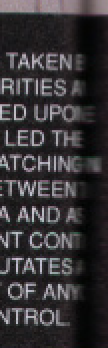


KENEDA MANAGES TO GRAB A BIKE AND FLIES AWAY TAKING KEI ON THE BACK. THEY MAKE THEIR WAY THROUGH THE TUNNELS GUIDED BY KYOKO, WHO HAS POSSESED KEI, IN ORDER TO USE HER TO FIGHT AGAINST TETSUO.

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DREAMWEB

Empire leaves the military worlds of heavy machinery and light infantry (at last!), and enters the deranged mind of a would-be serial killer. Andy Nuttall, faced with Matt and Harry, finds he has a lot in common with Ryan.

Dreamweb's got one of those very rare things in computer games, a believable plot. I say that, not because it could really happen, but because the idea of a dreamweb can happily sit up there in your imagination alongside extra-terrestrials, shamans, vampires and poltergeists. A long and cinematic opening sequence plays doom-laden music, like Ennio Morricone's score for *The Thing*, while a simply-animated, er, animation tells you the plot.

The Dreamweb, apart from being the title of the game, obv, is the area where people's dreams are controlled. By these hooded monks. Stop laughing — it's a story, okay? The Web force from each of the baddies you shoot leaves the host body and returns here, and the monks celebrate.

There's this dreamweb, see, which exists somewhere in everybody's imagination. We all travel there, in our dreams, which are controlled by the 'keepers of the dreamweb', seven ordinary people who have each been assigned a single node of the web. Their own strengths and weaknesses affect the web, which ensures its equilibrium, or something. Well, most of it's believable, anyway.

Right, so these seven people are systematically bumped off by an evil force, which replaces them with their own, ungodly sort. And you, as an ordinary Joe (called Ryan, though) are summoned by the monks who live amongst the, ah, filaments of the web, to assassinate the seven new node-keepers who live on earth. They have prominent positions in society, of course — no self-respecting devil or similar anti-Christ is going to assign important tasks like keeping nodes to any bum they find on the street. No, there's a military General, the head of a corporation and a rock star, to name but three. So getting near them is difficult, never mind shooting them too.

We don't normally mention game manuals in reviews, but one of *Dreamweb*'s pair of pamphlets is somewhat... special. It's a natty little number called 'Diary of a (Mad?) Man', the rogue question mark for added 'effect' immediately putting me on my guard. It's meant to account for Ryan's actions up to and including the game itself; but where there's the possibility of a subtle and involving insight into the mind of a serial killer, there's actually pages of self-indulgent twaddle, reading more like the angst of an adolescent American. In amongst such bizarre entries as 'The clock keeps going round. It won't tell me the time. Santa Claus gave a gun to me. Let loose the puppies of war. I died last night.' There are actually some clues about how to play the game; so sadly reading the damn thing is something of a necessity.

Thankfully, the game is somewhat better.

Below: And here's one of your targets, in mid-assassination. Killing General Stirling involves finding a TV studio, shooting a guard, climbing a gantry, fixing a crane and dropping this packing crate on the big man's head. You don't get caught afterwards, because the monks spirit you away, back to the Dreamweb. Which doesn't half annoy the police. Ha.

Right: The story is based on the Web keepers, who fear that their beloved spider-wrun dream-controller is falling into the wrong hands. Your character, Ryan, is the one chosen by them to kill the seven new, evil keepers of the Web's nodes, and so save the universe — something which we've been striving to do since the *Space Invaders* began... um, invading. Will we ever do it?



Left: Louis, your mate, can be found in his flat at all times. Either on the toilet, or sitting on his armchair watching TV. This is a great example of *Dreamweb*'s ability to throw in red herrings, interspersed with real clues and useful objects. Indeed, at the start of the game in a fit of 'pick everything up in case I might need it', I managed to amass nine mugs. Why? I don't know, I've only ever found the need to use one.

When the admittedly tiny playing area is packed with even tinier detail, it's useful to switch on the Zoom mode. This gives you a little real-time magnified view in the bottom left, enabling you to not exactly see more, but at least you don't have to squint at the screen as much. Useful for the more, ah, intimate views. Your honour.

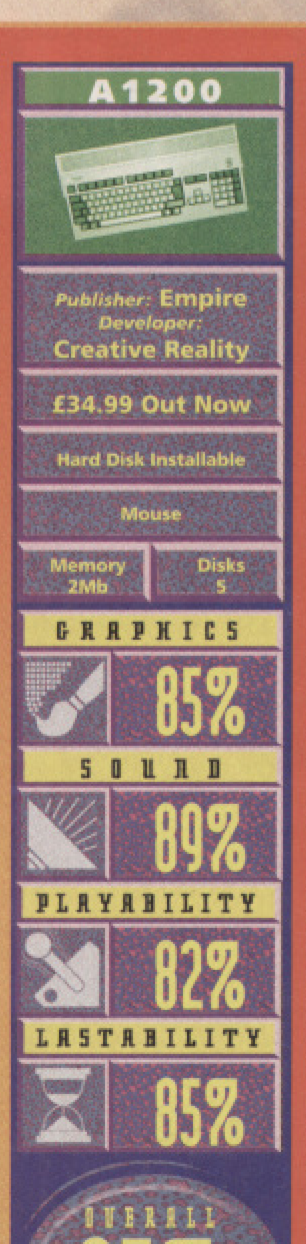
You begin the adventure in your girlfriend's flat. She's called Eden, and typically for this game, she's lying naked in bed. There's also the odd sex scene here and there, but don't be expecting much in the way of fanciful titillation; this isn't porn — it's too microscopic for that. But be careful if kids are playing, anyway.

Right: In addition to bumping off the seven nasties in a similarly nasty manner, there are a few extra-curricular assassinations which need carrying out. This 58-year old security guard, for example, was trying to stop you entering the TV studio and dropping a crate on General Stirling. Git. I found his age, incidentally, by reading the Newsnet broadcast on the terminal in my flat. As you murder more people, the more sickened the virtual tabloids become.



Aha! A chance encounter with an Organiser on Eden's bed reveals the whereabouts of her employers, Sartain Industries. It just happens that one of the evil nouveau Web-keepers is Mr Sartain himself — but until you find his address, you can't go there. It's a bit like *Plan 9 From Outer Space*; but far better, obviously.

THE VERDICT



First, a bombshell. The structure of **Dreamweb** is similar to Gremlin's **Plan 9 From Outer Space**. The comparison is a little unfair, because Empire's game is much, much better — however, the idea that finding clues and solving puzzles not only opens up more of the adventure, but also adds to your list of 'visitable' locations is a strong part of the theme. Unlike **Plan 9**'s mysterious taxi driver, though, there's no travelling as such, simply a range of icons which you can scroll across, clicking on the place which takes your fancy. This is meant to take away any possible tedium of walking to-and-fro, but personally I'd quite like a bit of exploring — especially the first time around. There are really very few bad points for us to chat about, though; the small playing area, and the fluctuation between blindingly obvious and almost invisible clues pale into near-insignificance when the whole game is strung together. The film soundtrack-style music is mainly responsible for this. Sampled sound effects accompany doors opening and guns firing, and despite the limited interaction between Ryan and the other characters the atmosphere is extraordinarily cinematic. In all honesty, though, I experimented by turning the sound off for half-an-hour or so, and my interest level in playing the game waned. Without the atmospherics there's not enough depth of either gameplay or characters in **Dreamweb** to hold your attention for long periods of time. So make sure you have the volume pumped up when you play. The red herring element is off-putting at first; the impulse to pick up items soon fills your meagre inventory with unnecessary tat — so it's important to discard what you don't need. Empire deserves to be given credit for moving away from the usual point and click adventures, because it has created a game which will not only appeal to adventure gamers, but also to film buffs, longing for a real piece of 'interactive fiction'.

CD32 **A5/600** A CD32 'talkie' version of *Dreamweb* should appear soon, because the PC CD-ROM version is already out. The A5/600 version will be out by the time you read this, replete with, er, slightly fewer colours.

BASE JUMPERS

Below: This is just one of the many sub-games. Here you have to beat your opponents around four laps of a track, collecting your coloured tokens as you go. Good fun!



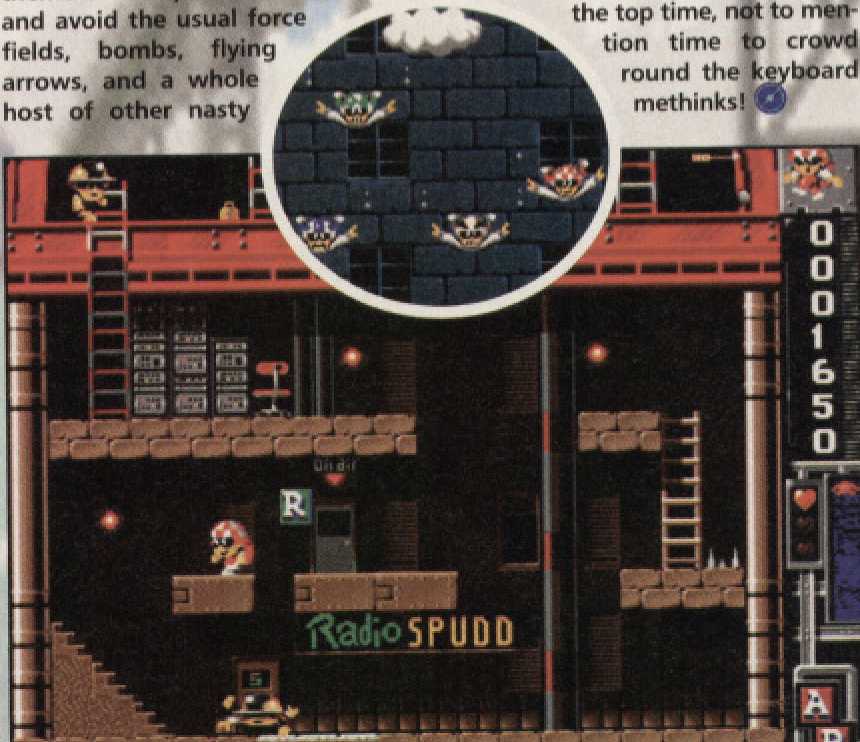
Matt Broughton once bungy jumped 200 feet off a collapsed viaduct in Normandy. What an idiot. Still, at least it gives us a reason to chuck him Rasputin's latest.

Base Jumping is, apparently, the latest craze. Too trouser-filling to be endorsed by the Dangerous Sports Clubs Association, but embraced by the East Beckinsdale Pigeon Fanciers Association, Base Jumping involves climbing up very tall buildings, aerials, bridges, cliffs etc. and then throwing yourself off. You then race your opponents to the ground, trying to knock them into obstructions, while being the last to pull his chute open (i.e. the first to land). As you might imagine, a spade is standard equipment.

Base Jumpers the game is split into two main sections; the climb, and the jump. As you climb the inside of the building or tower you must get past a number of guards (which appear graphically relevant to the theme of that particular level) and avoid the usual force fields, bombs, flying arrows, and a whole host of other nasty obstacles.

Standard platform fodder is all around, with switches to be switched, springs to be sprung, and magnets to be, er... dragged along by. As you jump on the heads of enemies or explode bombs, single letters appear and fall down the screen. Collect a letter and it appears in a box on your status panel, gradually creating a three letter word. Compose a word that makes some sense and you'll be rewarded with a points bonus or a sub-game. These sub games can be anything from a four player break-out style affair, to a game of pong, or even a silly shoot-'em-up.

The single player game is moved along by an ever-rising screen, and points or lives will be lost should it catch up with you. In a two, three, or four player game, it's first to the top time, not to mention time to crowd round the keyboard methinks!



Standard platform items ahoy! You've got your squashed guard, your bonus 'R', your broken glass, ladders, deadly arrows, killer magnets, and, er... that sort of thing. Everywhere.

THE VERDICT

There are a number of things to praise **Base Jumpers** on, but also a fair bundle of things to, er, not. **Base Jumpers** is a typical Rasputin production, in that it's packed with originality, but clouded by a fairly primitive (but still attractive) presentation. Obviously, being a **Jetstrike** fan, I trusted them enough to devote a couple of days to finding the hidden playability, but that's sort of where the game falls down. Though **BJ** is a quirky little game, it's also a bloody frustrating one, and to be really honest, I played it for an entire evening and still couldn't get past the fifth level. Now I'm not exactly a poor games player, but there are often so many things being chucked at you, that you never get to enjoy the level designs because you're wetting yourself as the screen rises after you. The multi-player games only add to this problem, as you tend to be more interested in beating your opponent than exploring or looking out for bonuses. The bonus letters idea is a very nice one, and reminds me of the spell mixing in **Wiz 'n' Liz**, with a plethora of combinations to be found. The sub games are also an excellent addition, as are the actual jumping bits, and the graphic effects that accompany the letter bonuses (and don't think I didn't notice the "Drop the bomb, drop the bomb" reference!) My real worry is that no one will give **BJ** enough time to see all of the bits and bobs in there, and it's certainly one to play once you've got some cheat codes. With an infinite lives cheat, I managed to complete the game in about half an hour, which is a bit worrying, but considering the difficulty level, I can't see anyone finishing this legitimately for a long while. A quirky offering, but not quite hitting the mark.

A500/600

Publisher: Rasputin
Developer: In-house

£19.99 Out Now

Not Hard Disk Installable

Joystick/keyboard

Memory 1Mb | Disks 1

GRAPHICS	71%
SOUND	70%
PLAYABILITY	70%
LASTABILITY	64%
OVERALL	69%

A1200 **CD32**

There are no plans for an A1200-specific version, but a CD32 lad is in production and will feature new levels, plus tons of graphical treats. Fingers crossed for some great tunes. "Climb the stairs, climb the stairs — climb the stairs..." perhaps?

Football

90% **Amiga Action - Accolade..**
"Playability oozes from every pore of the game, the others had better watch out, there's a new kid on the block"..."An excellent, excellent football game".

95% **CU Amiga ScreenStar Gold award**
"The best football action game ever"..."The mighty Sensi is beaten at last"..."The game really excels in the graphics department"..."Tremendously playable".

AVAILABLE ON:
AMIGA 500/600, AGA A1200/A4000, AMIGA CD32, IBM PC, IBM PC, IBM PC CD ROM.

Glory

"If you thought it was all over..... ......Play this now"

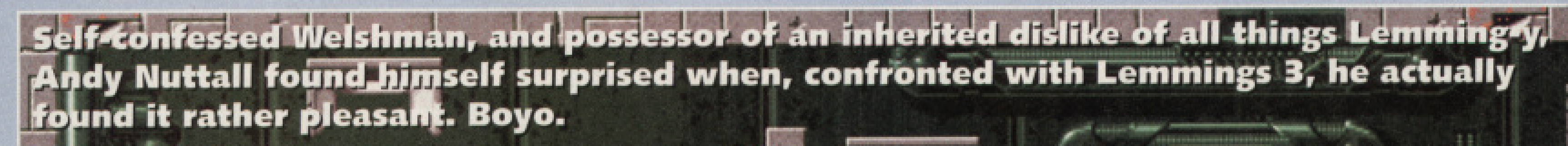


Amiga Screen Shots



Black Legend Software.
Fulling Mill Barn, Fulling Mill Lane, Welwyn, Hertfordshire. AL6 9NP. Tel: 0438 840003

Self-confessed Welshman, and possessor of an inherited dislike of all things Lemming-y, Andy Nuttall found himself surprised when, confronted with Lemmings 3, he actually found it rather pleasant. Boyo.



THE ALL-NEW WORLD OF LEMMINGS

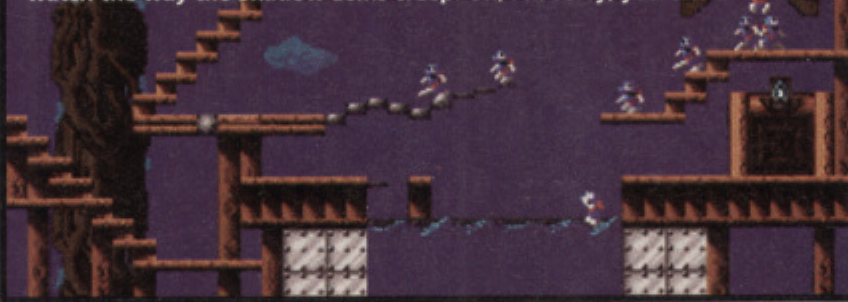
When you get a run of games on the scale of *Lemmings*, the announcement of the next in a long line comes as less of a surprise and more of an expectation for games reviewers. It's difficult to think of a game which has spawned so many sequels: after *Lemmings* there came *Christmas Lemmings*, *Lemmings 2*, and the all-new *Holiday Lemmings*. With, ahem, all 32 levels from last year's *Christmas Lemmings*, plus another 32, just in case you bought the game last year.

And people do buy them, too. A year ago (or so) I remember hearing a report which suggested that 11 million people worldwide had a copy of *Lemmings*. That's 1 million buyers, and 10 million pirates. The sequels have all been there or thereabouts, suggesting a possible contender for the biggest game in the world. But, until now, virtually all the games (with the exception of *Lemmings 2*) have been based around similar themes, similar graphics, and the familiar 'Let's go!' sound effects.

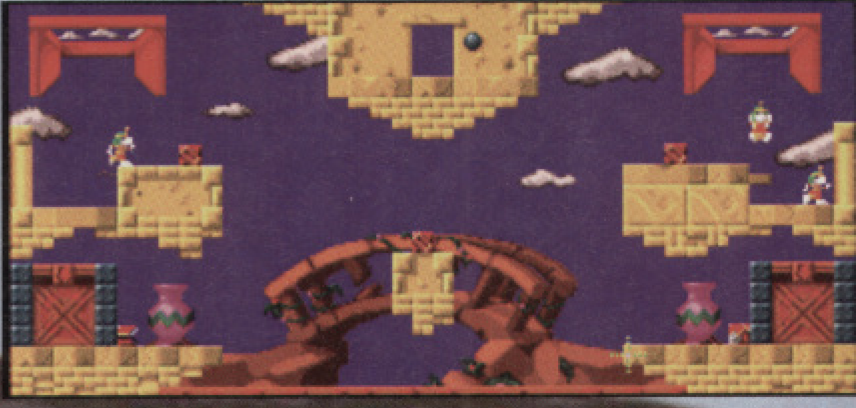
For the third instalment, though, DMA and Psygnosis have gone for a slightly different approach. The immediately noticeable thing is that the little Lems themselves are now slightly larger — or, as Psygnosis points out, they're actually slightly nearer to you than their *Lems 1* and *2* counterparts. This basically means that DMA has been able to add more detail into the once-tiny rodents, giving them slightly more realistic clothing as well as better, smoother animation. So now it's easier to see why the *Lemmings 3* monicker disappeared pretty sharpish.

But the major difference is in the range of tools and abilities you can give to the little ones. There are no longer a certain number of jumpers, blockers and the others parading as icons at the bottom of the screen. Now there are just five commands: walk, block, jump, use and drop. The latter two apply to tools which the Lemmings can pick up at strategic points on each level; like spades, for digging tunnels; bombs, to blow holes in the landscape; or bridging blocks to build walkways for the other Lems.

So this, really, should make the game a little easier. Ah, if only life were that simple...



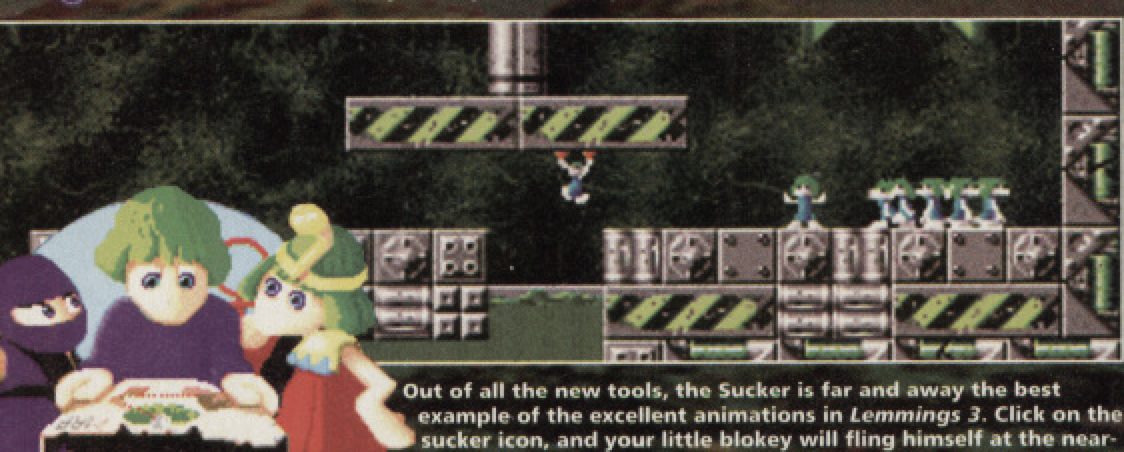
The new 'close-up' Lems (Psygnosis swears that they're no different, just nearer the camera) are so much better than the original. Pah! to those who say that the cuteness is lost because of the higher detail — these lovies are really nicely animated, and are packed with cuteness. Just watch the way the Shadow Lems creep. Oh, I'm sorry, you can't.



Yes, *Lemmings* enthusiasts the world over will welcome the return of the mirror-image levels. That's where one half of the screen mirrors the other, including the little trap door which releases the small, furry rodents. Some people reckon they're easy, I think they're damned difficult. What do you think?

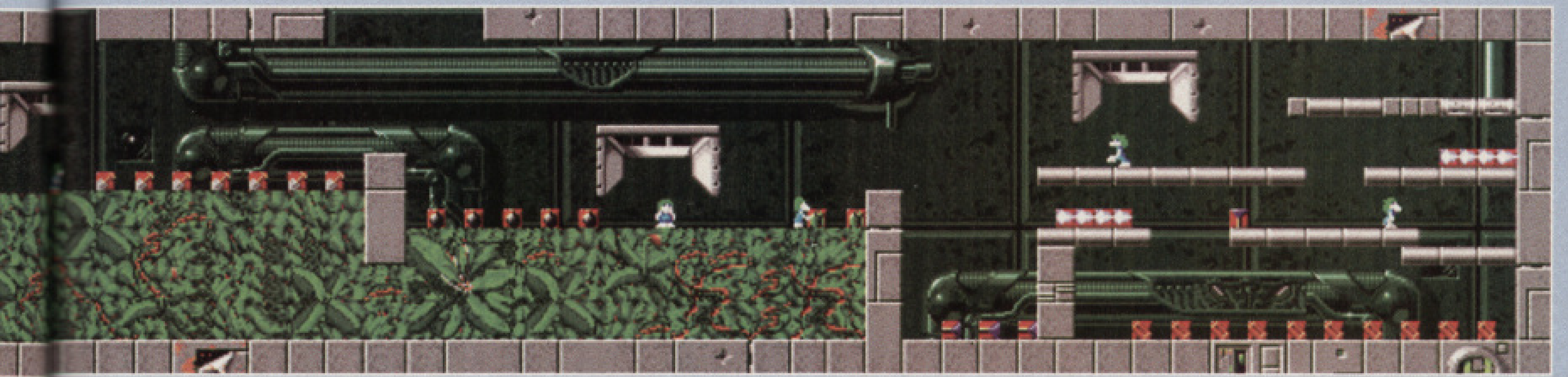


Many of the levels you'll come across contain one or more trapped Lem, who's not part of your original band of 10. You can use them like normal, and if you free one, he will happily join your party. However, on levels such as this one, the main band gets stuck, and you need to use the 'apparently' trapped ones to help them. Ahhh.



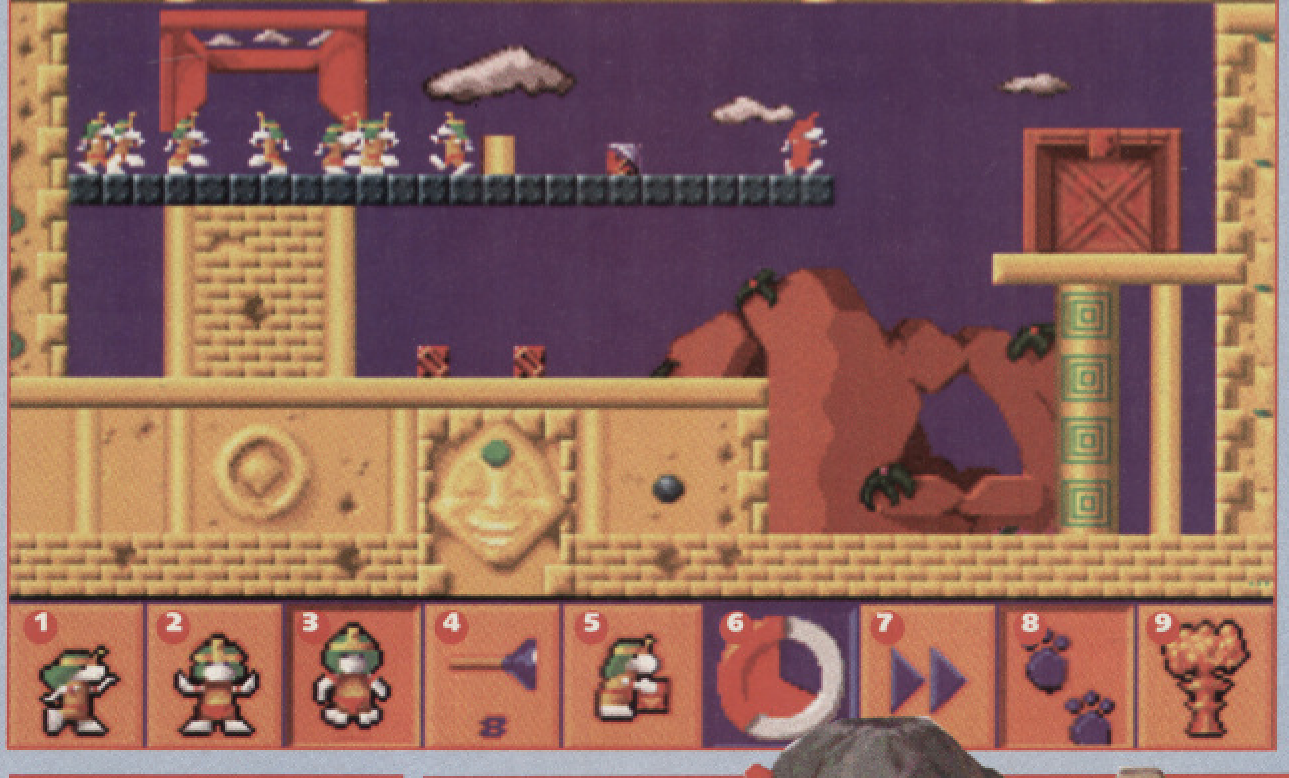
Out of all the new tools, the Sucker is far and away the best example of the excellent animations in *Lemmings 3*. Click on the sucker icon, and your little blokey will fling himself at the nearest wall or ceiling with gusto, and begin pin-wheeling his arms to climb or swing across obstacles.





LEMMING PAINTBOX

The main difference between this *Lemmings* and the previous incarnations is in how the Lems use their tools. This means that the designers have been able to simplify the controls so much that even a *Lemmings* dim-wit like me can use them. Well... almost. This is a typical example of a new screen — looks like a kiddies paint box program, doesn't it?



1. WALK
Turns a Lem around, or makes a blocker walk again.

2. BLOCK
Changes a Lem into a Blocker, stopping other Lems from passing.

3. UMP
Makes a Lemming jump over an obstacle.

4. USE
The main option. Any tool a Lem picks up will be displayed here. Cycle through the tools with the right button, and click on the required one to highlight the Lemming in possession, who then turns red.

5. DROP
Drops the current tools, leaving the Lem free to pick up other things.

6. CLOCK
Time remaining. Big hand — outer circle. Little hand — er, inner circle.

7. ZING
Fast forward, making tedious, menial walking a Benny Hill-style romp.

8. PAWS
Stops the action for a moment, allowing you to scroll around the level to look for inspiration. And, of course, it's called 'Paws' instead of 'Pause', amusingly.

9. NUKE
Blow 'em all up! Frustration becomes... no more'



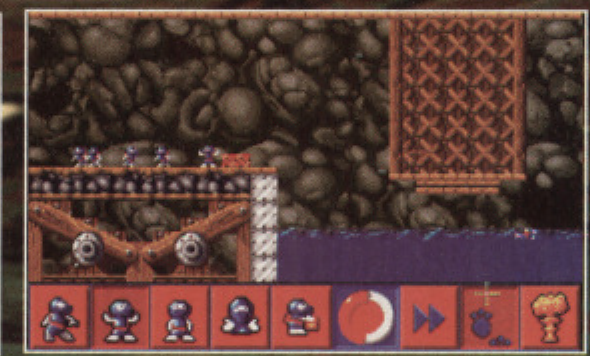
The Map screen gives access to all three islands, one of which is Shadow Island. As you complete each of the 30 levels on each island, a little join-the dots line appears to take you to the next. This way you can skip back to any level which you didn't do so well at.



Something which blights *Lemmings 3* is that some of the levels are just too difficult. At least, for me they are — but I'm man enough to realise that there are some *Lemmings*-mad people out there who could complete this without batting an eyelid. They just fall straight down a hole! How do you stop them? I don't know! Help!



The new-look pick-up tools might seem a little fiddly to *Lemmings* vets (that's veterans, of course, not...) but once you get used to them they're actually really nice to use. Also, they can provide lots of clues to the solution of the level, because you can follow their trail and find exactly where they can be used.

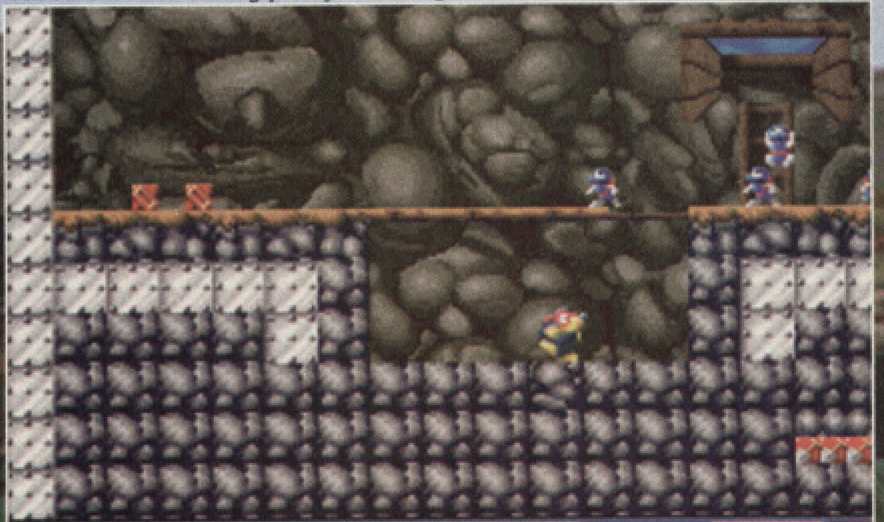


Like the original two *Lemmings* games, it's quite important to hit pause and take a good look at each screen before you play it. Here, one of the little Shadow Lems is swimming across the water to see what tools he can find on the other side. Or would it have been better to build a bridge down and under the big obstacle? Hmmm.



Even though, strictly speaking, each Lemming can makes use of any of the tools, they can only carry one type of tool at a time. So here's a quick brain-teaser: if a Lem is carrying ten spades, and he finds five hand grenades, how many can he pick up? The answer — none, unless he drops the spades first.

The sighting of the first three *Lemmings* tribes, aboard the ship which takes them to their respective islands. The Shadow Lem reclines on the side, ready to fall out at a moment's notice, the Classic sits and keeps a watch out for, er, islands, while the Egyptian... well, I'm not too sure what he's doing, but I'm sure it's something pretty smashing.



Hang on... what's this? Just as you hit Pause at the beginning, and take a quick butcher's around the level, the first old curiosity is how to get through the huge wooden plank that's balanced across the ravine. But wait, because as the little blighters walk on it, it disappears! Ah, but then there's the huge wall to get through... with no spades. Doh!

THE VERDICT

Personally, I reckon that the new close-up Lems are far higher up on the cute-ometer than the old-style ones, but that is only me — I'm sure thousands of you will be upset that the tiny green-haired 4-colour bunch of pixels have 'grown up' at last. Sure, there's a lot to be said for simplicity, but these chaps are bigger, they wear better clothes, and they're more nicely animated. I admit that I find some of the levels ludicrously hard, requiring a quick 'plate-balancing' act to keep lots of the Lemmings both alive and doing something at the same time. The actual structure of the game is much the same as before; so you can hit pause and scroll around the larger levels to have a look what's going on. To be honest, though, I never found **Lemmings 1** or **2** particularly easy or comfortable to control; so this all-new control system with a small number of huge icons that are easy to hit with the mouse are right up my fenêtre, as Matt would say. But there is one thing that really bugs me, and this is pretty serious. For a reason known only to Psygnosis (called Ka-shin, though, I believe), there are now only three Lemmings tribes instead of 12. Actually, that's not quite true; there are 12 tribes, but only three show up in this game. You see, Psygnosis is intending to bring out another three updates to this game, starring the Highland, the Future and the Sports tribes we know and love. To me this seems like a bit of a con, but to counter it there are 30 levels in each tribe. So, it depends on how much you love the variety of 12 different tribes — I rather liked it, and so I find the three here a bit limiting. But the music's jolly, the graphics are colourful, the majority of the levels are well-designed, and the whole caboodle's a joy to play. I don't know how much Psygnosis is planning to charge for the next three **Lemmings** outings, though, because if they're all going to be at full-price I can't see me being this enthusiastic next time around.

A1200

Publisher: Psygnosis
Developer: DMA Design

£29.99 Out Now

Hard Disk Installable

Mouse

Memory 1Mb | Disks 3

GRAPHICS	87%
SOUND	87%
PLAYABILITY	90%
LASTABILITY	89%
OVERALL	89%

CD32 **A5/600**

At the time of writing, the decision about specific A5/600 and CD32 versions of *Lemmings 3* hasn't been made. However, a CD32 version is pretty likely, apparently.

LEMMINGS

SUBW

When MicroProse announced it had a game with whales in it, Andy Nuttall jumped at the chance to return to the land of his fathers. Sadly, all he got was a bit wet. Ter.

There's a story by Isaac Asimov about these people who live underground. Not because they want to, but because they don't know any different. The surface of the Earth had been ravaged by holocaust, you see, and generations before the ancestors of the race had made their way down below.

Then some of their descendants, curious explorer-types, found a disused lift shaft. After decades underground, the race finally made it to the surface, and found a new and prospering planet which had healed its wounds. And, um, that's where my memory fails me, because I can't remember what happens after that. But you get the gist.

My point is, *Subwar* follows a similar story. The Earth's surface has been ravaged by holocaust, etc, but instead of going underground, the world's giant corporations and business syndicates built huge underwater bases in which to survive. Of course, the more corrupt among them became the most powerful, and because by its nature the ocean hides yer naughty underwater activities, they found it easy to traffic contraband and move in mysterious ways without any fear of the law.

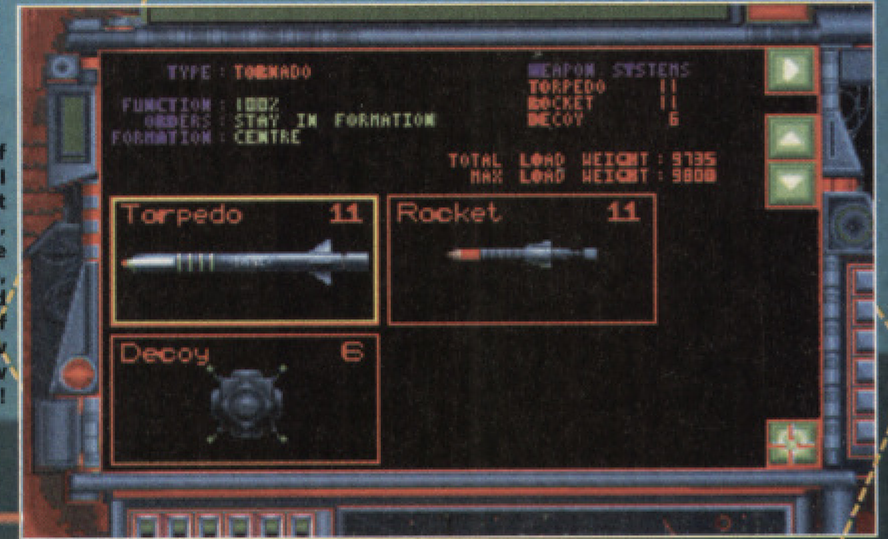
But of course, the law's still there. And while it's difficult to police the underwater channels, because you can't see further than a few feet in front of your face, there's an easy way for them to pass the buck: get you to do it. Piloting one of several submarines, each with different battling, spying and cargo-carrying capabilities, 12 goody-goody missions must be completed in succession. They cover a variety of baddy-smashing adventures, but each features an overriding conservation issue; for instance, there's one where you have to free a school of whales trapped in a mine-infested farm. Er, right on.

Although on (or should that be under?) the face of it, *Subwar* is another flight-sim, MicroProse has explored the sub-aqua idea and come up with missions which are believable, and which, rather trendily, make you feel good about yourself. Man. Personally I found it more engrossing than most flight-sims, because at last there's some alternative to the us versus Jerry dog-fight scenario.



Er, Mayday! This is a training mission, believe it or not, which is simply to kill off a bunch of robot drones floating around my base station. But even this supposedly simple task is littered with difficulties. Mainly, ah, driving your submarine for long periods on accelerated time, without looking where you're going.


The Mission Control screen gives you access to all the menus at the start of each mission. The little guys operate their respective consoles (apparently), bringing up screens offering you different subs, weapons and, er, all that.



There's quite an extensive range of toys to play with in Subwar, except I can never seem to get anything but torpedoes, rockets and decoys. Still, torpedoes are fun. As you move on to the other missions, though, you're assigned different subs — and of course, with the new subs come... new weapons! Hurrah!

...WAR

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er.

These 'bio'-type thingies are actually sperm whales, but the HUD computer only recognises them as living life forms — hence the 'bio' monicker. Oh, god, I'm going to have to make some sort of Welsh joke before Harry gets one in... Erm, Whales forever?

In the seas just off Japan (I think), a small group of whales sits between a bunch of mines in a so-called whale farm. And these floating gits guard it. Thing is, I'm supposed to be covert here, but perhaps my sloshing about trying to find the next waypoint might have alerted their radar. Bye bye, whales.

Aha. Death rears its ugly head in one of many ways; if you're blown up by an enemy sub or a mine, you come MIA. If you should, however, be cunning enough to hit the eject button, you'll be shot out of a small tube into the waiting arms of the Hun. And anyway, that looks nothing like me.

We have received news that Andy has been captured by the enemy

This yellow criss-crossed thing is the thermal layer; the area where the sun-warmed water meets the cold of the ocean bed. If you go below it, sonar detectors which are positioned above the layer won't 'see' you — so suddenly diving after detection will hide you from the marauding enemy. With a bit of luck, and a following, um, current.

THE VERDICT

To put it simply, Subwar is a flight-sim underwater; or a 'sink-sim', if you like. That means it gets around the usual flight-sim quirks of slow frame rates and such-like simply because the sub moves incredibly slowly. As submarines do, of course. So anyway, because people are expecting a slow game, MicroProse has gone to town with the graphics, including Gouraud shading on the sea-bed and the thermal layers, making quite an effective change to the usual flight-sim polygon graphics we've come to know and, well, hate. The missions are clear and believable, and the added Greenpeace-style 'save the environment' messages give it an edge — because even though you're not actually saving the little whales, the atmosphere in the game makes you believe that you are. Subwar isn't far from being a classic; but there are certain problems which mar the gameplay enough to knock it down a peg or two. If anything, it's a bit too slow: despite the accelerated time feature, piloting the submarine can become tedious, especially on longer missions. But the most obvious limitation is the sound: stirring in-game music and a low whooshing as you steer the sub around are just not enough. No, we want a sonar 'blips' noise, like out of Voyage to the Bottom of The Sea. On the plus side, Subwar is the first 3D simulation I've actually preferred to play with a joystick, in fact, the controls as a whole are well-designed; lots of keys for different viewing angles and all that, while the joystick mops up the majority of the work. Incidentally, I wonder what happened to those nice keyboard overlays you used to get with MicroProse games, like F-19, because they were great. Crikey. Quite frankly, I'm having trouble finding things to write about Subwar, because it's... well, boring, really. No that's not fair; more, relaxing, like a long, hot soak in Radox, but without the added attraction of a rub-down with a warm loofah. Mmmm.

A1200

Publisher: MicroProse
Developer: In-house

£34.99 Out Now

Hard Disk Installable

Joystick/Mouse/Keyboard

Memory 2Mb | Disks 2

GRAPHICS 86%

SOUND 79%

PLAYABILITY 67%

LASTABILITY 80%

OVERALL 75%

CD32
A5/600

MicroProse is shunning the A5/600 with *Subwar*, because the graphics are too complicated, apparently. However, expect a CD32 version soon.

POWERD

As well as receiving money for completing each race or qualifier, you can boost your funds by collecting wads of cash lying on the road at random positions. Why anyone would leave tons of American Dollars in the middle of a Finland or Arizona track I've no idea — all I know is that it's jolly handy. You can also pick up the nitro boosts in a similar way, (i.e. driving over them). There are, unfortunately, no rabbits to kill though. Shame.

Your opponent in *Powerdrive* is a bit disappointing to say the least, often only present at the start of each race before steaming off in a 'I know where I'm going because I'm the computer' sort of way. You can keep up with him once you're a bit better at the game, but as soon as you sod up, he's off like the git he truly is. Two player games are only 'take it in turn' affairs, so you can't even beat your mate up. Unless you punch him, obv.

Matt Broughton is a man whose history is littered with Minis. His mum had one, his dad had one, and his girlf had one. Now he has one. Sadly, it's only an inch wide, and is crap. Unlike anything else to do with him, he assures us.

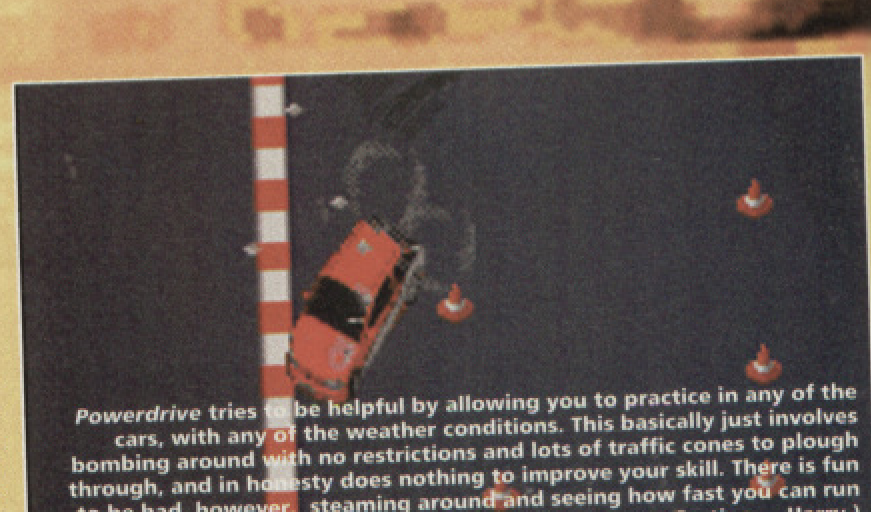
I know we don't normally start voicing opinions during our intro text, but considering how relatively underwhelming *Powerdrive* is, I just had to let you in on some of the 'slightly exaggerative' press release material that accompanied the game. When you accept that most player/reviewers instantly know when they're about to unwrap an average game, you have to admire US Gold for its sheer audacity, sending out such fat slabs of prose littered with tosh and hogwash.

After a couple of paragraphs of normal blurb, the press release quotes *Powerdrive*'s producer, Stuart Hibbard, as saying "Our brief was to develop a game that is, above all, great fun to play — and that's what we've done!" Er... no you didn't. It's not "great fun". You're lying.

Next... "We particularly wanted to ensure that the cars handle realistically so we took the programmers to a rally school for a day to allow them to experience the real thing — and it's certainly paid off." Er... no it hasn't. They probably had a really good time spending the company's money, but accuracy and realism do not always make a stunning game. As in this case, I'm sure.

The rest of the information given, though, is correct; you do get to play over 50 different courses across eight locations throughout the world, each with their own conditions, characteristics, weather, and specific vehicles. Both night and day driving does takes place, covering such road conditions as forest, desert, sand, ice, gravel and tarmac. Oh yes, and the wheels do turn on the car in a most impressive way.

Other than that, there are bonuses to collect, nasty roads to be negotiated, and the odd skill level to be three-point-turned around in. Apart from the above, plus some very nice snowflakes (my favourites, actually — Harry) *Powerdrive* is a bit hard to judge. Come, together we shall try...



Powerdrive tries to be helpful by allowing you to practice in any of the cars, with any of the weather conditions. This basically just involves bombing around with no restrictions and lots of traffic cones to plough through, and in honesty does nothing to improve your skill. There is fun to be had, however, steaming around and seeing how fast you can run into walls. (Oh, how very clever, Mr Essex-Cortina — Harry.)

Every now and then you're presented with a skills test. In these, you have a set amount of time in which to complete specific tasks. These can be simple 'stop on the line' affairs, or more involving manoeuvres, with boxes to be reversed into, or cone circles to be, er... circled. The best bit about this is the little stewards that raise their flags when you've completed each area.

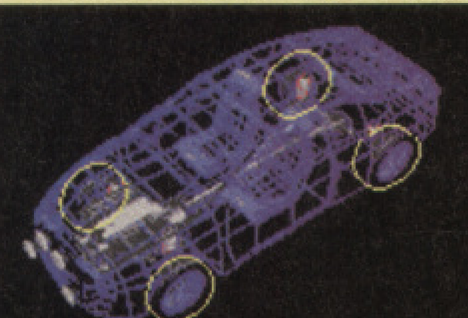
RIVE

In a rather amusing anecdotal way, I very nearly gave this game 40 percent because of the night trials. As far as I could tell, the screen was entirely black, with just your two headlight pools. This led to some dreadful gameplay, and in fact at one point while Andy was having a go, his lights went out altogether, and he just sat there like a nob, banging his car against an invisible wall until his time ran out. I later found out that I simply had my monitor's contrast too low, and it was actually quite a nice graphical effect — Doh! I'm a spanner, I'm a spanner, I'm a spanner...



Oh look! An in-game map. How nice.

(Circle): As you trundle around the many and varied tracks within the game, an arrow appears before every bend. At night, without these guides on, you'll be lucky to get round the first lap intact, let alone the whole race. Unless you're psychic, that is.



You're fairly unlikely to make it round an entire lap without having some sort of collision, and though bumping into the odd traffic cone won't cause as much damage as driving head-first into a wall will, any damage needs to be reviewed before you move on to the next course. Funds collected can be put towards making repairs, often calling for a bit of strategic planning (i.e. if you know you're about to enter a night race, the spotlights must take precedence).

THE VERDICT

Powerdrive is a strange game. To start with I really hated it, then I started to warm to it, and though I still can't go crazy-bonkers about it, there's no real reason to murder it (Nice use of the word 'it', mate — Andy.). As I mentioned earlier, it's a bit of an underachiever in some areas, with the music belonging to a long-forgotten era, when programmers had to employ weird techniques because they lacked the technology. The end result is something fairly unattractive, that sounds like... well, poo really. There are some very nice graphic effects, such as the way in which the highlights move across your bonnet as you turn, as well as the skidmarks and weather effects (although the lightning would have been nicer had it been accompanied by a decent thunder clap) but otherwise, **Powerdrive** often looks a bit crude and dated. The game's main drain is its lack of competition, with the single computer opponent just whizzing off at the start of each race, never to be seen again. Perhaps if the programmers had spent a bit more time on the artificial intelligence rather than 'how real the wheels look' they would have made things a bit more fun. There's also a severe lack of speed, and apart from the brief nitro-boost, the only chances to get really moving are when qualifying (i.e. with no CPU car). Even on the A1200, things are often a bit snailsome (but that could be because I'm still playing **Roadkill!**). The night races very nearly killed this game for me, but once I'd chucked the contrast and brightness right up on my monitor, it got to the point where I could get round even if my lights were completely buggered, albeit very slowly (and with the guide arrows very firmly ON!). **Powerdrive** is ultimately an okayish game, but with no real substance or challenge other than keeping on the road and having enough money to repair your car. Sort of good, yet nothingy. Try to have a go before you buy it, eh?

A500/600

Publisher: US Gold
Developer: Rage

£29.99 Out Now

Not Hard Disk Installable

Joystick

Memory	Disks
1Mb	2

GRAPHICS	70%
SOUND	30%
PLAYABILITY	75%
LASTABILITY	70%
OVERALL	71%

A1200 / **CD32**

There are plans to release a CD32-enhanced version in the near future (and let us pray to Allah that they bung in some decent music). Other than that, A1200 owners will simply enjoy a bit of a faster turnover.

SENSIBLE WORLD OF SOCCER

Until Matt Broughton came to work on The One, he'd never even played Sensible Soccer. Over the past few years, however, he has become one of the single most annoying opponents ever. Okay, let's see how he does up against the sequel to the most popular footy game ever. Git!

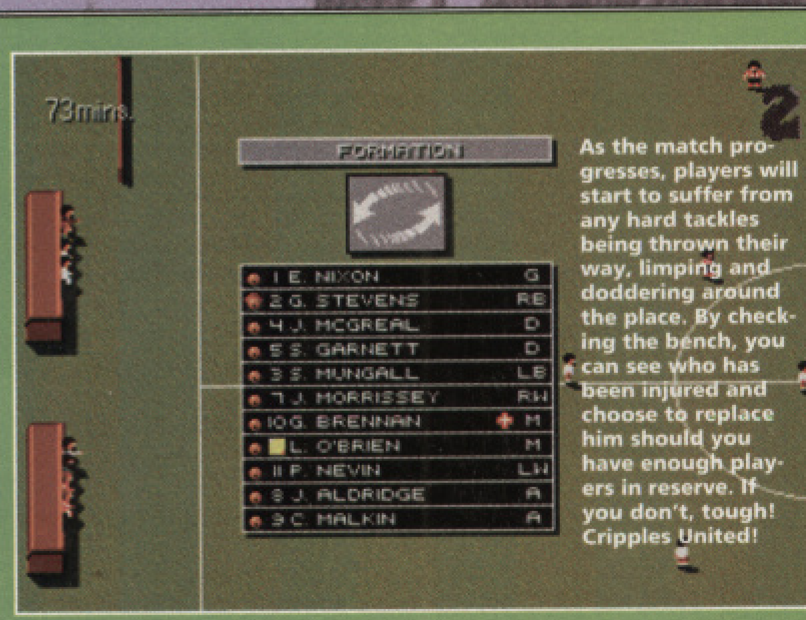
What is there to tell you about the *Sensible World Of Soccer* that you don't already know? Apart from *Frontier*, *SWOS* has to be one of the most hyped-up, long-awaited, enquiry-taken, drool-inducing, *Record Breaker* (fwit boing!) of the Amiga's history. To say that the original *Sensible Soccer* was, and still is, something of a legend, is to say the least. If we were to list the number of games that we still play at least once a day, even two years on from their original release, they'd just be the one fella — *Sensi*. God bless 'im.

So, I hear you sing, what's new pussycat, whoa a whoa a whoa a? Well, if you're the sort of person that plays friendlies and makes your own leagues/cups — not a lot. You can still create you own tournaments, but of course now you've got access to about a trillion different teams and countries. Yes, in their quest for perfection, Sensi has got just about every team ever in the game, while the pitch type and length of play, along with all the general parameters that affect the tournaments, are still available. Gulp.

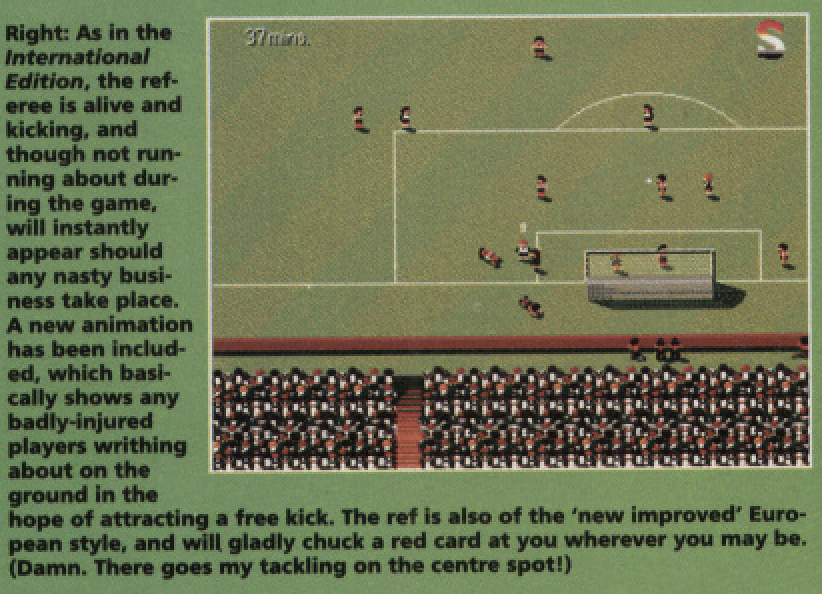
You can choose to participate in any legitimate competitions, from the European Championships to the Japanese Emperor's Cup tournament, as well as pick any team and play an entire season with them. Then, of course, there's the careers...

This is the main selling point of *SWOS*, where the humble player can choose to act as a manager or player manager of any team they fancy, dealing with transfers, injuries, gate receipts, bookings, and, er... all the great things footy managers have to deal with.

Along the way you'll need to change tactics to suit your team, as well as keep an eye on foreign talent, not to mention other club offers. And, in a very small nutshell, that's it. There are tons of new features, things to do, and about the biggest footy database you're ever likely to see. But does it do anything for the proven *Sensi* formula? Ah, step this way...



As the match progresses, players will start to suffer from any hard tackles being thrown their way, limping and doddering around the place. By checking the bench, you can see who has been injured and choose to replace him should you have enough players in reserve. If you don't, tough! Cripples United!



Right: As in the *International Edition*, the referee is alive and kicking, and though not running about during the game, will instantly appear should any nasty business take place. A new animation has been included, which basically shows any badly-injured players writhing about on the ground in the hope of attracting a free kick. The ref is also of the 'new improved' European style, and will gladly chuck a red card at you wherever you may be. (Damn. There goes my tackling on the centre spot!)





You might be wondering what's so special about this shot, but AHA!, that's not me heading the ball, THAT'S THE COMPUTER! Yes, stunning eh? To be honest, this adds a whole new element to the game, and the ferocity of some of the CPU attacks, not to mention defending headers, are quite remarkable. All of this with new sound effects too. Which you quite possibly won't have heard about in a certain Amiga mag (chortle). Five pages my arse!

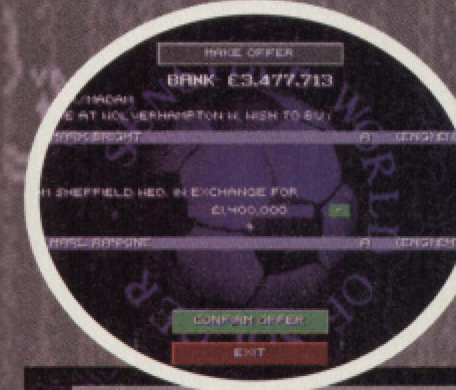


Left: As well as the various formations from *Sensi*, you now have access to a load more, including 5-2-3 and sweeper variations. Of course, should you want to tweak your play to a more personal preference, you can make use of the editor which allows you to set player's positions exactly, depending upon where the ball is. You can then save these tactics to disk, or pull them up during the game for those emergency situations. Good stuff.

Below: When it comes to transfers, you have millions of options. You can check the domestic and foreign markets as well as try to poach players that aren't even for sale (if you've got the wad to back it up, of course). You can go even further by specifying which position you're looking for, as well as any particular skills you'd like. The computer will then sift through the database and present you with your options. Gosh, it's so easy!

MATCH STATS

WOLVERHAMPTON W.		MANCHESTER CITY
0	GOALS	2
48%	POSSESSION	52%
13	GOAL ATTEMPTS	19
7	ON TARGET	10
1	CORNERS WON	1
4	FOULS CONCEDED	1
1	BOOKINGS	0
0	SENDINGS OFF	0



Above: If you leave the game for a few seconds after each game (or indeed at half time), a screen full of statistics will appear, giving such information as possession percentages, shots at goal, accuracy etc. Needless to say, this is nothing more than a saddo pleaser, but is jolly useful for showing Harry just how poor he was in the last game. Silly old sod.

COLOMBIAN PREMIER DIVISION

LEADING COMPETITION GOAL SCORERS

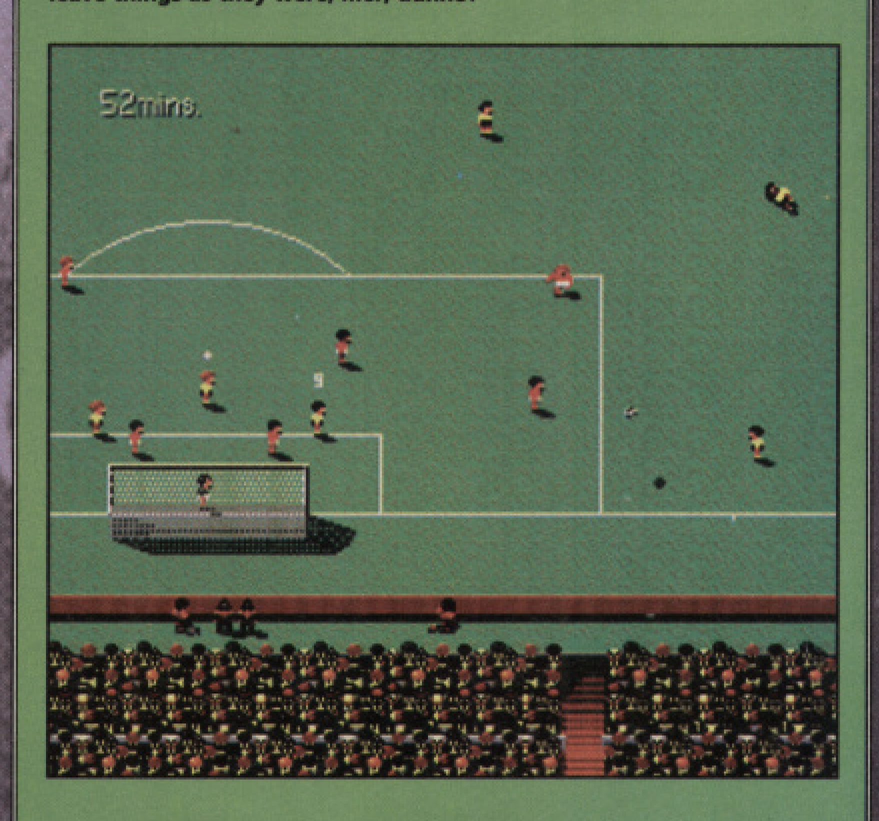
1	ARMANDO OSMA	(DEPORTES TOLIMA)	12
2	MIGUEL GUERRERO	(ATLETICO JUNIOR)	11
3	FREDY LEON	(MILLONARIOS)	11
4	FRANKLIN OVIEDO	(AMERICA CALI)	9
5	ALBEIRO USURIAGA	(AMERICA CALI)	9
6	RICARDO CICILANO	(DEF. PEREIRA)	8
7	MARCELLO IBANEZ	(UNION MAGDALENA)	8
8	ALEJANDRO KENIG	(DEPORTIVO CALI)	8
9	OSCAR JUAREZ	(IND. MEDELLIN)	7
10	DARIO SIERRA	(IND. MEDELLIN)	7
11	ALVARO TORRES	(MILLONARIOS)	7
12	JOHN JAIRO TRELLEZ	(ATL. NACIONAL)	7
13	ORLANDO MATURANA	(AMERICA CALI)	6
14	LEONARDO SALCEDO	(IND. SANTA FE)	6
15	CARLOS VALDERRAMA	(ATLETICO JUNIOR)	6

Having so much information rolling around, Sensi has included the option to look at just about anything you could fancy, no matter whereabouts in the world it may be. Here, in the colombian Premier Division, Armando Osma of Deportes Tolima is currently top scorer. This may seem a bit irrelevant, but if you're watching things closely, you might spot some future talent.

SANDWICH PLEASE...



As far as the matches themselves go, there are a few subtle changes, but changes any seasoned *Sensi* player will instantly notice. Apart from the colourful crowds and a couple of new pitch types, it all looks much the same, but once you start playing you'll notice the CPU players clearing the ball much harder, heading like demons, shimmying all over the place, and generally being a bit too clever for their own good. The passes also feel different now, with some enormous cross-pitch passes zipping around. Another major change in play is the formation layout. For someone with an imprinted 4-4-2 formation in their brain (like myself) you suddenly find everyone's out of position. This, of course, is just a new version of 4-4-2, but thanks to the tactics editor, things should be back to normal fairly quickly! Why Sensi didn't leave things as they were, ...er, dunno!





Above: Helpful features in the new *SWOS* include a 'god-like' presence in manager mode, that watches over your team selections. If you make a good decision an enormous 'thumbs-up' appears, while, not surprisingly, a huge 'thumbs-down' lets you know of any bum deals. You also get a tick or cross by each player to show whether the player is out of position or, er... in position. *Left:* Money money money, always funny, in a rich man's world. Super.



Right: Hello! You may not have seen this in some of the earlier reviews (I wonder why, snigger,) but as an added presentational treat, you get a quick line-up of the team before each match. It serves no important function, but look, there's my mate Platty.

Long gone are those happy-go-lucky days of playing match after match without a care in the world, now you've got to worry about your teams' health, fitness, and behaviour. As well as carrying any yellow or red cards against them, your players can also become injured, and when you come to select your squad, you'll find someone with a red bandage over them! You'll sometimes be given a specific number of weeks that they'll be out of action, but often you just have to substitute them and hope for the best.

THE VERDICT

Graphically, there's nothing really to talk about with **SWOS** compared to **Sensi**. The menu presentation is nice, while the match graphics are much the same as before, with just the odd tweak here and there. The new title tune and in-game ditty are welcome additions and the new sound effects are fine — again, not really making any difference to the game, but nice to have. The real shouting point of **SWOS** is management, with its added problems of injuries, bookings and money — and you really couldn't ask for a more worthy challenge. The manager-only option isn't one that I would spend a lot of time on, and even if you try and get really involved in tactics and transfers, you're never really called upon to do much more than press the fire button every now and then. Other main game bummers are few and far between, and the only one I'm really compelled to groan about is the tremendous amount of time it takes after each season to show you every result and league table from throughout the world (perhaps a 'Crap Off' option would've been nice). Mind you, if **SWOS** is anything, it's certainly one of the most accessible and comprehensive football databases ever, with just about every global player and team statistic you could ever want. If you're looking for a manager-only game, look elsewhere, but if you love **Sensi**, and wouldn't mind more of the same with tons of information and the ability to build up your own team of George Bests, step this way — this could be what you've been waiting for. I'd hoped to give **SWOS** a higher mark, but would by lying if I said I'd been totally blown away by it. Still, don't get me wrong, **SWOS** is absolutely fab; just don't be surprised if it's not quite as stunning as you'd hoped. I can't help but get the feeling it could have been so much more, but maybe that's because I knew what was originally planned to go into it. Even as it is, though, it's groovy stuff.

A500/600

Publisher: Renegade
Developer: Sensible Software

£29.99 Out Now

Not Hard Disk Installable

Joystick

Memory 1Mb | Disks 2

GRAPHICS 86%

SOUND 80%

PLAYABILITY 88%

LASTABILITY 94%

OVERALL 90%

A1200
CD32

The game automatically recognises the presence of an A1200, and you'll get extra touches such as flapping flags and the spinning 'S' in the corner. Other than that, it's all much the same. There's no CD32 version, simply because you can't save enough information. Apparently.

HIT NAMES - HIT GAMES FOR YOUR AMIGA & ATARI ST





BATTLE FOR ARRAKIS

HE WHO CONTROLS THE SPICE... CONTROLS THE UNIVERSE.

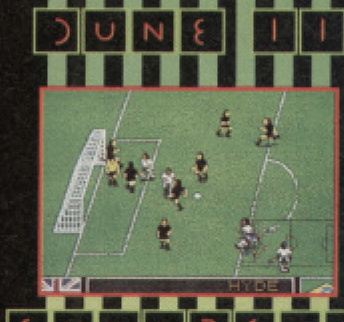
Behold the planet Arrakis, known as Dune - land of sand and home of the spice 'Melange'. The spice controls the empire - whoever controls Dune controls the spice. The Emperor has proposed a challenge - 'The House that produces the most spice will control Dune, there are no territories...and no rules of engagement.'

Vast armies have arrived. Now three Houses fight for control of Dune. Only one House will prevail. Your Battle for Arrakis begins NOW.......

"Gorgeous graphics, incredible music & sound effects... frantic and exciting."

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14.99 ST/AMIGA



DUNE II

EUROPEAN CHAMPIONS



A SOCCER SIMULATION THAT COMBINES REALISM WITH FAST ARCADE ACTION!

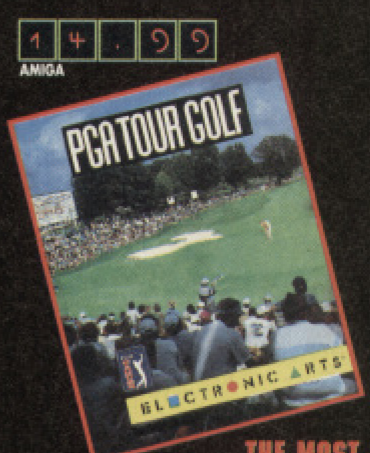
* TWIN VIEWS - Select either FAST-ACTION TOP-DOWN or the realistic GRANDSTAND VIEW. Just hit the key and the switch is made - the game doesn't stop for a moment!
* TACTICS - Select one of the many, easy set up BUILT-IN-TACTICS options or DESIGN YOUR OWN!
* INTELLIGENT PASSING - Choose one of three different modes for pixel-perfect passing. Build up moves quickly and fluidly.
* SPECTACULAR - Large, SUPERBLY ANIMATED players look as if they're ready to burst out of your screen!
* REALISTIC - Variable wind direction, wind speed and pitch conditions that really INFLUENCE THE GAME-PLAY.
* ACTION REPLAYS - Select to replay in either GRANDSTAND or TOP-DOWN mode. Featuring FULL VIDEO CONTROLS (rewind, fast forward, freeze frame, slow motion). You can even change the camera angle during a replay to find out what was happening elsewhere on the pitch!

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PGA TOUR GOLF

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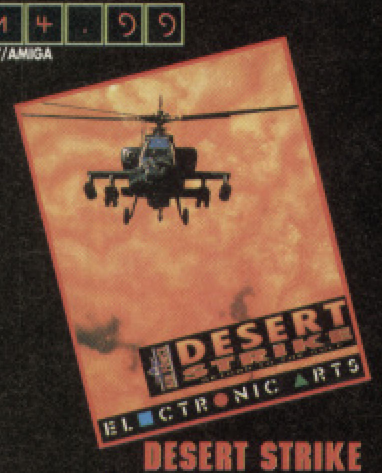
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* TV-style views: panoramic aerial fly-by of the hole.
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THE BATTLE OF BRITAIN.

Summer 1940. The future of World War II hangs in the balance. The cream of the German Luftwaffe and the aces of the RAF are locking horns in their most crucial confrontation yef - The Battle of Britain. Over 50 years on, you have the chance to re-live that famous battle and play the part of a British pilot or a German flying ace. Your performance determines whether the outcome is a repeat of the British victory or an unprecendented German success.

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REACH FOR THE SKIES



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Screen shots taken from various computer formats

WHIZZ

'Fast', 'prompt' and 'lively' are words which have never been used to describe Andy Nuttall. 'Slow', 'late' and 'oh, hurry up for god's sake' are, however; but Flair might have just the thing: a quick injection of Whizz...



Life at *The One*'s been full of surprises in the run-up to Christmas. First Matt (eventually) shaved his beard off, causing all of us who hadn't known him otherwise to scream and point fingers; and then some weeks later he scared us once more by growing it back again. Harry, always the subject of ridicule for his complete inability to play games, shocked everybody by beating me at *Sensi*; and Jo-jo, shortly after joining the mag... er, wore a pair of silver 'space shoes'. You had to be there...

Whizz is yet another surprise. Just as we were reeling from the shock of *Mortal Kombat II*, *Roadkill* and *Shadow Fighter*, and the fact that *SWOS* has finally made it in for review, a package arrived from Flair containing this little number. Never been mentioned before; not for news, previews or, indeed, how-do-you-dos; and yet *Whizz*, on first look, is rather good.

Starring Whizz, a 'furry magician's apprentice', by all accounts, the game's made up from ten large isometric levels, in four graphic styles. The aim is to find the end of each level, and the items you collect — flags, keys, potions — are either to give you more time/points/energy, or to help you crack some of the obstacles which stand in your way. Each level is packed with enemies, which follow their own little set routes back and forth, and a few 'super enemies', if you like, which can't be destroyed and merely get in the way.

I have to say that an isometric-3D game interests me, mainly because it's years since I've played one. I was initially put off by the packaging blurb: "*Whizz* is a truly superb, '3D style' platform game which will form the standard by which others are judged.' Well, I wouldn't go that far, but it certainly seems like a nice game. Let's take a closer look.

Whizz bears more than a passing resemblance, structure-wise, to the ancient Speccy game *Head Over Heels*. The floating platforms give it away — but compared to *HOH*, the basis for this romp is on speed as well as puzzle-solving. So it ends up as more of an arcade game than a puzzler.

Kindly, the monsters in *Whizz*'s world are colour-coded depending on their hardness. If it's red and white, it's invincible and will charge towards you post-haste; if it's not, then it can be destroyed. When they die, they give up a mushroom, which is either red (collect for added energy) or black-and-white (collect and lose energy). So you can't just race around; you have to think on your feet.



This stretch of shark-infested water is an example of the fun gimmicks to be discovered in each of the worlds. Whizz sinks down to his hat, never drowning, but if he swims towards the shark which, like all the other enemies, follows a set path, then he'll lose some energy. The rocket, incidentally, is one of four on each level which you can launch for all sorts of bonuses, including extra Whizzes.



Gamesville isn't, as it might first appear, just for kids. Bouncy Castles are all very well and good, but there's a distinctly dark streak running through this level, sparked off with the fruit machines that churn out bridges formed from coins as you pull the arm. And this great little puzzle, a bit like Brucie's Play Your Cards Right, throws a coin onto each stack if you win a higher or lower bet, and takes one off if you lose. Get the balance right, and you can reach the toys on the ledge above.



Getting through doors not only requires taking a run-up and smashing into them, but also you need to pick up a key which is made from the same material. A glass key opens a glass door, a wooden key opens a wooden door. And, er, so on.

THE VERDICT

Matt and I have pooled our old and wise gaming nuts together, as it were, and despite the souped-up graphics and faster gameplay, there are two major games to which **Whizz** can be compared. The first, and perhaps most well-known, is **Head Over Heels** on the Spectrum; a puzzle/adventure with a similar perspective. Secondly, there was an old coin-op called **Crystal Castles**, in which you used a track-ball to move a bear around a labyrinth of paths, collecting crystals. There have been plenty of games like **HOH** on the Amiga, including **HOH** itself, I might add, but to my knowledge there hasn't been a conversion of **Crystal Castles** — and all the more applause to Flair for approaching it after all these years. **Whizz**, though, is faster than the first, and prettier than the second — and despite being a standard platformer at heart, the isometric perspective tricks your mind into thinking it's playing something revolutionary. I certainly wouldn't call it a puzzle game, though; the so-called 'puzzles' aren't really in the true sense of the word; it's more 'brick door + brick-coloured key = solution', and you know the two will be hanging around together somewhere. The only real worry I have, and it's a reasonably-sized worry-ette, is that once you've seen the toys, enemies and features on the first couple of levels, you've seen virtually all of them. Later on, when the graphics change, the actual structure of the game remains pretty much the same; although the objects and characters are disguised to fit in with the change of scenery. In some senses that's typical of recent Flair games such as **Oscar**, but **Whizz** deserves more credit simply because it tries to be different. I'm not into awarding brownie points for copying games styles, but I'm concerned at the lack of 3D isometric games in the same vein as **Head Over Heels** and **Knight Lore**; and **Whizz** is set to keep me amused for some time yet.

A500/600

Publisher: Flair
Developer: In-house

£25.99 Out Now

Not Hard Disk Installable

Joystick/joypad

Memory 1Mb | Disks 2

GRAPHICS	89%
SOUND	82%
PLAYABILITY	86%
LASTABILITY	75%
OVERALL	81%

A1200 **CD32**

Yes, there will be an A1200-specific *Whizz*. Yes, indeed also, there will be a CD32 version. Both will be out by the time you read this, and yet we know not what the improvements will be. Better graphics and sound, at a guess.


If you're fed up creating, here's an in-built disaster. You'd think the little people would flee from this beastie, but a glance at the road shows the sims still driving to work. Some people, eh?


As you can see, signposts are another new feature of *Sim City 2000*. You can name streets and even buildings after your family and friends. Alternatively, you could just type in lots of rude words.


Here we've had an outbreak of fire. Several, in fact. It's a shame you can't see it animated, because it flickers very nicely. The emergency icon sends the police or fire brigade directly to the problem spot.

SIM CITY 2000

And the Lord looked down on Nineveh and saw that it was a city of Sim, so he spake unto Matt Broughton thus: 'It's big, it's beautiful, but man, is it slow.' And Matt did agree, replying: 'You're not wrong, daddy-o!'

Anyone who hasn't heard of *Sim City* must have just returned from an extended visit to Mars. It's a true classic, and I'm sure loads of you have been waiting for *Sim City 2000* with baited breath. Well, if you're still alive, the wait's over but only if you own an A1200 or an A4000 with a hard drive and at least 4Mb RAM. And let me tell you, with that kind of system specification I was expecting to get my pants blown off.

For the six lucky sods with the requisite hardware I should explain that *Sim City 2000* comes on three disks with a glossy, well presented users manual and an Amiga Addendum. The manual is clear with simple tutorials and plenty of diagrams to help you understand the games mechanics. Which is fine. Moving on to the game itself somehow makes you feel that something weird has happened, and time has slipped into reverse. The screen update speed and belated response rate to your frantic mouse clicking is like listening to Duane Eddy fumble through the widdly-widdliest Joe Satriani solo. (Eh? — Andy).

I even tried it on an A4000, and it still crawled along like a loathsome slimy thing. The graphics are very lush, but... well, call me Mr Picky, but I want to play the game, not goggle at it. At the start of the game you're offered three difficulty levels and four time zones, all adding to the games lastability if you can keep your eyes open during the appalling response times. Another irritation is the time spent gazing at large black areas on the screen. These black-outs occur when windows are closed and is a symptom of the slothful screen update.

One of the new features on offer gives you the chance to enter the terrain editor and customise your starting position. Personally, I wouldn't bother. The terrain editor is so languorous and idiosyncratic as to be almost unusable. Another trumpeted feature is the zoning system, a quick(er) way to lay down your plots of land, roads and electric pylons. You simply click at the starting position, hold the button down, move to your finishing point and (after slowly counting to five) release. The computer will tot up the total cost and lay the lot down in one go. Don't get me wrong here, this is actually a super game. I just want you to realise that *Sim City 2000* is more sluggish than a posse of giant killer slugs attempting to pull Canada up a big hill, before you part with your hard-earned cash.



When it comes to tax, it's best not to bleed your little folk dry or you'll end up with a riot on your hands. Just look at these angry mobs, holding up placards and wrecking vast areas of your city. Gits.



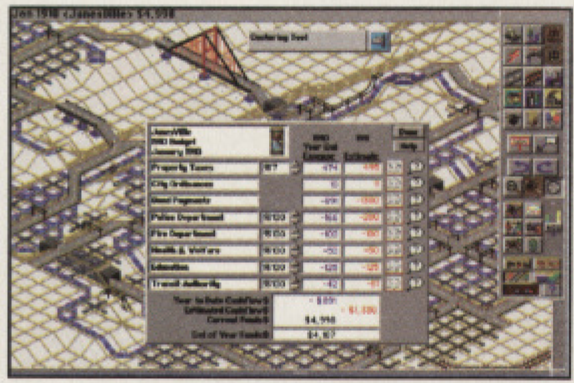
The budget window isn't the only way to save or spend your money. All the options here have a bearing on the health or wealth of your little folk. Behind the window, you may notice that the buildings are missing. This is a handy option that allows for easier placement of roads and the like.



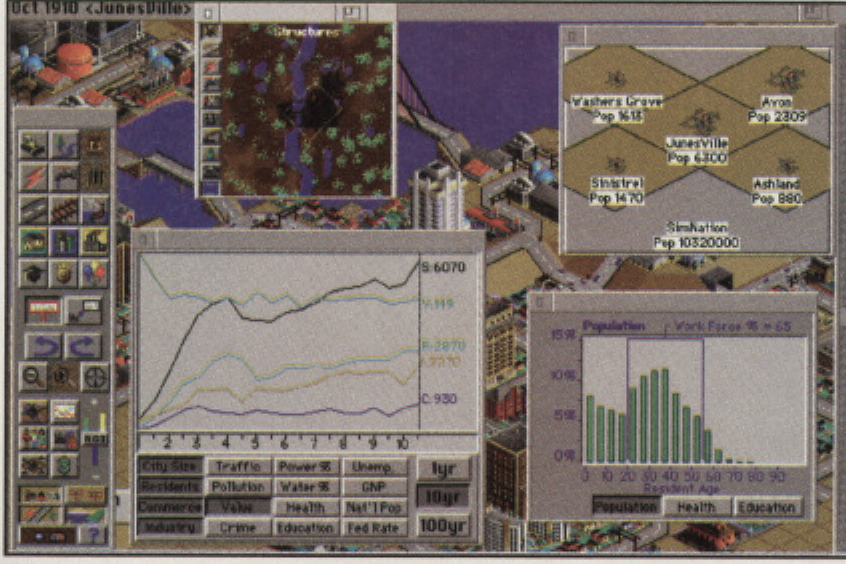
This gives a whole new meaning to the term 'going under'. Another of the in-built disasters is flooding. The best way to deal with this is to raise the offending piece of coastline. Alternatively, you could rename your city 'Venice'.



Your industries' tax window allows for very fine control over exactly what gets built in your city. Heavily taxing steelworks discourages this polluting business, while lowering the tax for media, say, will encourage much cleaner industries into town.



This is your budget window, where you decide how much of a squeeze to put on your tiny sim-people. Too much and they'll emigrate to a neighbouring town. Not enough and you'll go bankrupt. Look behind the budget window and you'll see the water system. This is another new feature, and adds a whole new dimension to the gameplay.



Window frenzy!!! Yes, more than one window can be opened at a time. Here you can see population details, the map, the size and placement of your neighbours and lots of graphs (horrid things), all available at the click (and wait, of course) of a mouse.

THE VERDICT

This game was written for the PC, and ported across in its entirety. Reducing the screen colours to 64 would have speeded it up considerably without sacrificing the visuals; after all, 256 colours for this type of game is somewhat gratuitous. It may have also been prudent to use the Amiga's hardware to manipulate the windows, instead of the custom-written PC drivers. I'm sure that this alone would have made the game much more responsive and playable. Surely this game is the result of laziness on Maxis' behalf. Come on guys, we want to see games that take advantage of the Amiga's strengths, not direct ports from the PC. The music is OK through a hi-fi, but a bit tinny if played through the monitor. It only plays at key points in the game, but I must say, it tends to get a bit irritating and repetitive. The reward system, whereby you get a prize when your number of sim-people hit a certain number, is a great idea, really pushing you forward to see what you'll earn next. The first reward, for instance, is a Mayor's house when your sim-people total 2,000; but I won't tell you the others or it'll spoil the surprise. Another great aspect is the newspaper. It's fun to read some of the silly stories, and the paper gives you clues and pointers on your performance. The all-important manual is good, bar the index which needs beefing up for those who like to dip in rather than read it all in one go. Overall, I've got to say I like the game, despite its faults. It's as deep as you want it to be, with appropriate default settings for many of the special features, for those of you who don't want to dabble too much initially. I hated it for the first half hour, but once you look past the unwieldy control mechanism you soon realise why people play it. I'm going to say this one more time — **Sim City 2000** is slow. If you're the slightest bit impatient, deduct 20 percent off the final score. But if you're a patient sort of cove it will quickly grow on you.

A1200

Publisher: MAXIS
Developer: In-house

£34.99 Out Now

Hard Disk Installable

Mouse

Memory 4Mb | Disks 2

GRAPHICS 90%

SOUND 65%

PLAYABILITY 75%

LASTABILITY 90%

OVERALL 80%

CD32 / **A5/600**

Well, it seems that a non-AGA version of Sim City 2000 is about as likely as me getting an Alvis TD 21 in my Xmas stocking. Which is pretty unlikely indeed, of course.

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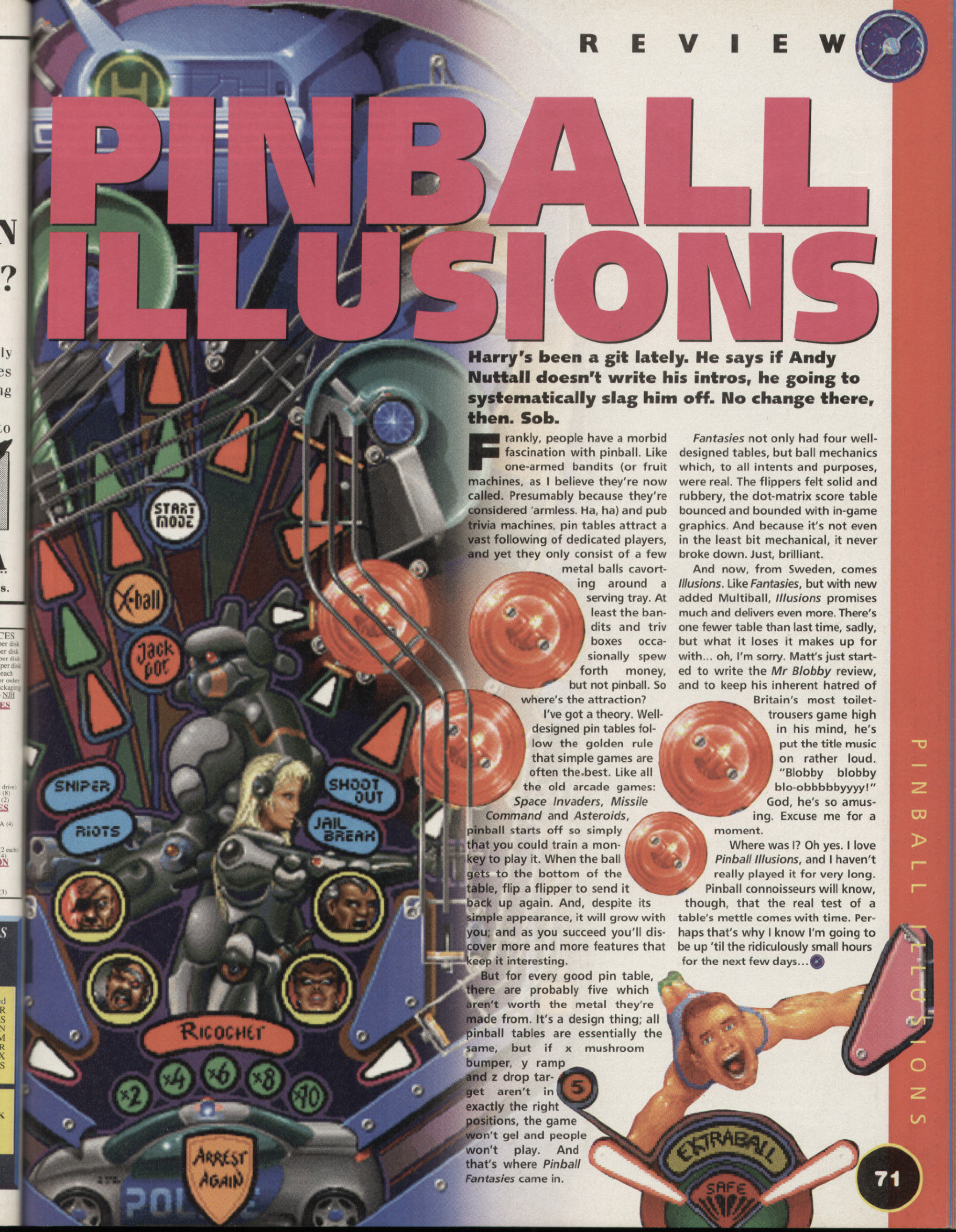
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PINBALL ILLUSIONS

Harry's been a git lately. He says if Andy Nuttall doesn't write his intros, he going to systematically slag him off. No change there, then. Sob.

Frankly, people have a morbid fascination with pinball. Like one-armed bandits (or fruit machines, as I believe they're now called. Presumably because they're considered 'armless. Ha, ha) and pub trivia machines, pin tables attract a vast following of dedicated players, and yet they only consist of a few metal balls cavorting around a serving tray. At least the bandits and triv boxes occasionally spew forth money, but not pinball. So where's the attraction?

I've got a theory. Well-designed pin tables follow the golden rule that simple games are often the best. Like all the old arcade games: *Space Invaders*, *Missile Command* and *Asteroids*, pinball starts off so simply that you could train a monkey to play it. When the ball gets to the bottom of the table, flip a flipper to send it back up again. And, despite its simple appearance, it will grow with you; and as you succeed you'll discover more and more features that keep it interesting.

But for every good pin table, there are probably five which aren't worth the metal they're made from. It's a design thing; all pinball tables are essentially the same, but if x mushroom bumper, y ramp and z drop target aren't in exactly the right positions, the game won't gel and people won't play. And that's where *Pinball Fantasies* came in.

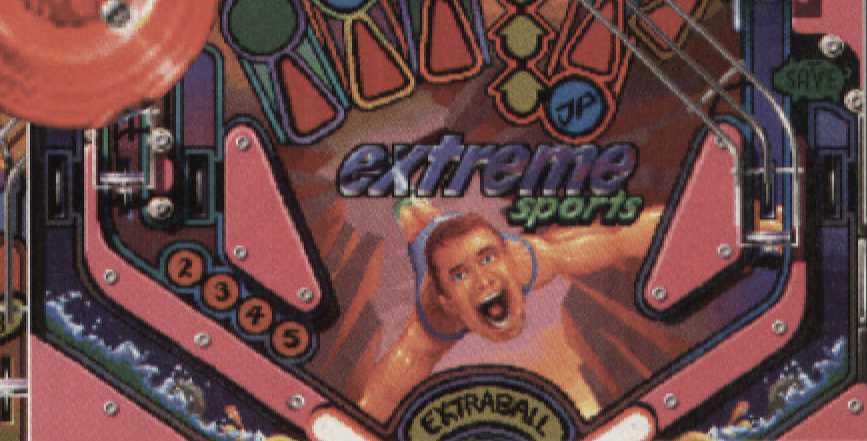
Fantasies not only had four well-designed tables, but ball mechanics which, to all intents and purposes, were real. The flippers felt solid and rubbery, the dot-matrix score table bounced and bounded with in-game graphics. And because it's not even in the least bit mechanical, it never broke down. Just, brilliant.

And now, from Sweden, comes *Illusions*. Like *Fantasies*, but with new added Multiball, *Illusions* promises much and delivers even more. There's one fewer table than last time, sadly, but what it loses it makes up for with... oh, I'm sorry. Matt's just started to write the *Mr Blobby* review, and to keep his inherent hatred of Britain's most toilet-trousers game high in his mind, he's put the title music on rather loud. "Blobby blobby blo-obbbbbyyyy!" God, he's so amusing. Excuse me for a moment.

Where was I? Oh yes. I love *Pinball Illusions*, and I haven't really played it for very long. Pinball connoisseurs will know, though, that the real test of a table's mettle comes with time. Perhaps that's why I know I'm going to be up 'til the ridiculously small hours for the next few days...

I'm not sure what these eyes are for, but they accompany the Arrest feature of Law 'n' Justice. A bunch of thugs have escaped from the arms, and indeed Transit van, of the law, cleverly represented on the 'intelligent' dot display. The city looks upon you to... fire metal balls at them. Surreal, but it keeps it exciting.

Annoyingly, the ball occasionally gets stuck at this point on Extreme Sports. The first time it happened Matt and I thought it a good idea to tilt the monitor slightly, so that the ball would run loose. You might consider us brain-dead for doing this, but with all the colours, and gongs, and bangs, and bells... it goes to your head. It really does.



The Extreme side of the sports is illustrated nicely by this, er, death scene. One of the large variety of in-game features is Skydiving, in which you have to hit ten lights or so before a timer runs out. If you don't... well, you see the little man at the top? That's you, that is.

Like real pin tables, *Illusions'* are packed to the flippers with mechanical-style features, backed up with the mock-electronics of the dots above. The bi-plane is part of the sky-diving (see above for the results), while the little 'mode' lights and the other LEDs and flashers signify other things, er, happening.



And yes, ladies and gentlemen, here they are in all their glory. Oh, for the marvellous feel of their pink firmness; plump yet pert, miles of sensual curves ending in a tiny nub the size of a single *petits pois*. And the rubber coating, gently easing the balls back up... the table. What's that? I mean the flippers. I was talking about the flippers, you dirty-minded individual.

JOIN THE DOTS

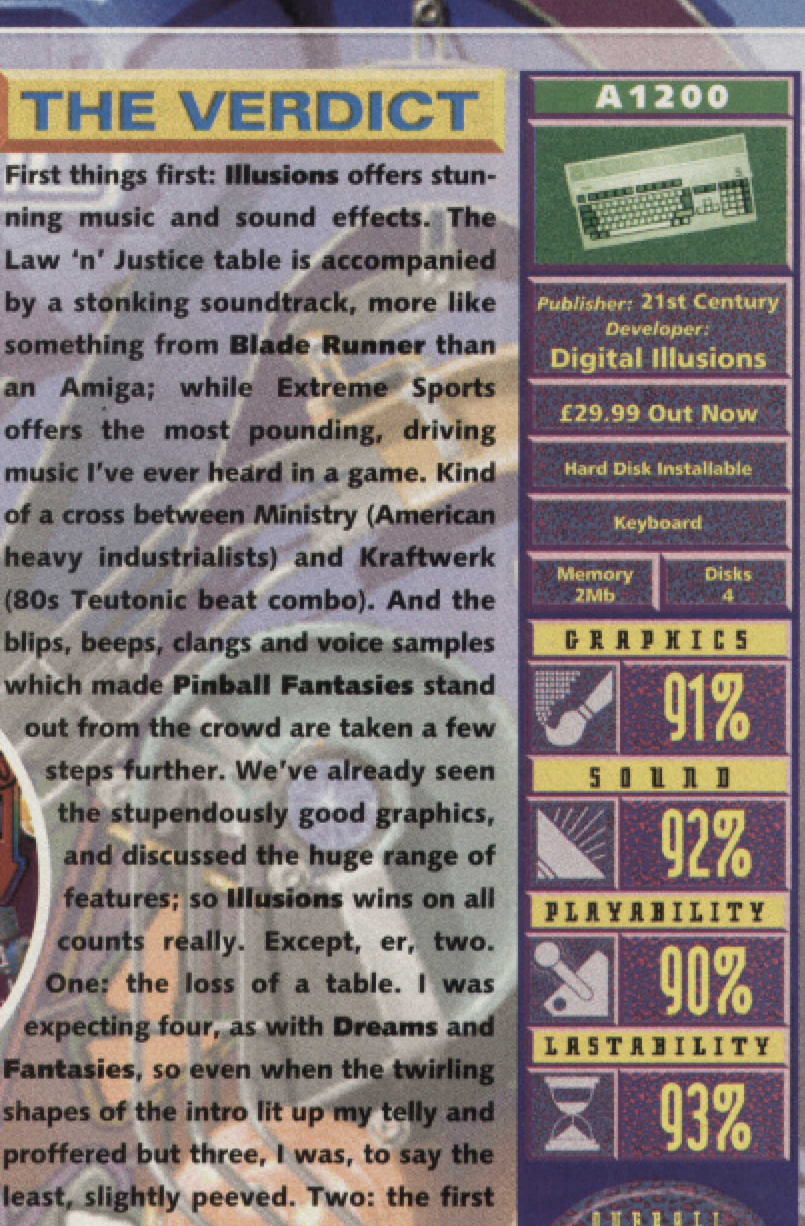
Like in the prequel *Fantasies*, a dot matrix-type display hangs above the table to show your score, bonuses, and any features which you might rack up. It has become far more advanced, though, with every feature and bonus not only firing a sound sample of, say, a lady police officer radio-ing from a riot scene, but also a short animation illustrating the point. There's also some decent morphing sequences in there, which become even more impressive when you think of the limitations of a dot matrix. Clever.

The tunes are worth a second mention. Law 'n' Justice and Extreme Sports are blessed with far and away the finest soundtracks, but even Babewatch has some happenin' grooves, or something. As you would expect, wherever there's a surfin' theme, the Beach Boys aren't far behind. Or at least, some original-ish music played in a Beach Boys styley.



Dominating much of the Babewatch table are, um, babes. Er, and that's it. No, what I meant to say was this Casino, which really only plays a small part in the actual game. Not that the babes play much of a part either, but they set the scene quite nicely. Anyway, the Casino can be opened by hitting a certain combination of features, and you enter it using the flipper on the right.

Probably the most important feature of *Illusions*, and certainly the one which sets it furthest from *Fantasies*, is Multiball. When you hit it the screen turns to hi-res, so you can see more of the table, and two more balls appear. Their movement is stunningly realistic, but the trade-off is that hi-res mode is slightly flickery. The huge range of colours on the A1200, though, means that even on a TV this never becomes annoying.



THE VERDICT

First things first: **Illusions** offers stunning music and sound effects. The Law 'n' Justice table is accompanied by a stonking soundtrack, more like something from **Blade Runner** than an Amiga; while Extreme Sports offers the most pounding, driving music I've ever heard in a game. Kind of a cross between Ministry (American heavy industrialists) and Kraftwerk (80s Teutonic beat combo). And the blips, beeps, clangs and voice samples which made **Pinball Fantasies** stand out from the crowd are taken a few steps further. We've already seen the stupendously good graphics, and discussed the huge range of features; so **Illusions** wins on all counts really. Except, er, two. One: the loss of a table. I was expecting four, as with **Dreams** and **Fantasies**, so even when the twirling shapes of the intro lit up my telly and proffered but three, I was, to say the least, slightly peeved. Two: the first two tables will be considered, by pinball nuts, to be too easy. Extreme Sports is rather rock, but you'll be racking up the points like nobody's business on Law 'n' Justice and Babewatch. However, it's only the same argument which could be used for **Fantasies** — because I found the Partyland table too easy there, and that was far and away the most popular. So it's difficult to fault **Illusions**, because any gripes which I had about the first two games have been fixed. You know the things that bug you about pinball? Like the time it takes to rack up a new ball; nanoseconds in reality, but seemingly hours when the ball's gone down in the middle of a 125,646,763 highscore. And you scream at the telly to "Give me my ball back you metal git!" Well, now you calmly press Return, and your ball will be handed back. And Multiball... well, since I heard about **Illusions** I've been wondering how they'd do it, and the flip between lo- and hi-res modes works astonishingly well. Yes, my friends, Pinball's back. And this time it's brought its friends...

A1200

Publisher: 21st Century
Developer: Digital Illusions

£29.99 Out Now

Hard Disk Installable

Keyboard

Memory 2Mb | Disks 4

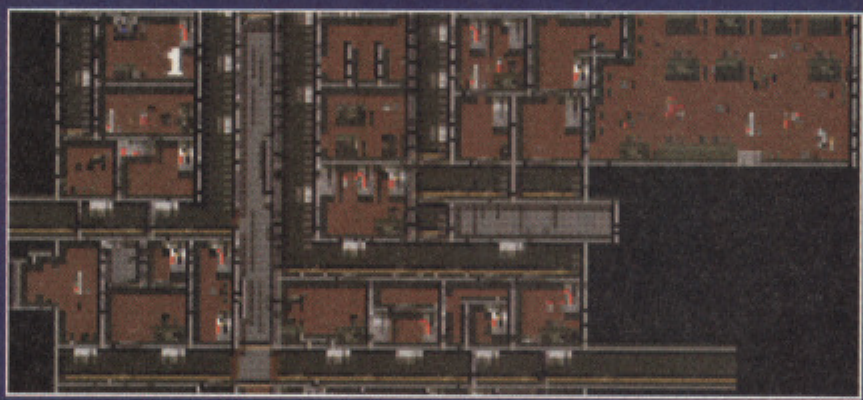
GRAPHICS	91%
SOUND	92%
PLAYABILITY	90%
LASTABILITY	93%
OVERALL	91%



L'A500, c'est nil points, je suis, er, afraid. Something about the Multiball being too complicated for the slower machines, or something. CD32 owners, however, will be receiving their very own *Illusions* in the near future. In fact, now.

Matt Broughton assures us that he is a man without fear. Of course, we know this to be completely bogus, because we saw his trousers flapping while he was reviewing yet another chapter of Alien Breed. Then again, he could have just been enjoying it...





Making good use of the map is more important than it was in previous *Alien Breed* games, and with all these multiple exits, it's worth its weight in gold. Though not as readily available as in the previous *Breed* games, there are a number of maps left lying in the outdoor areas, and you can also often find such items lying around the corpses of dead colleagues. Bleh!



Tower Assault is much more puzzle orientated than either of its predecessors, but don't fear, blasting fans, killing aliens still makes up for about 85 percent of the game. Here, all of the auxiliary power generators must be found and switched on before a door further on in the level will open. This isn't normally a problem, but you do have to watch out for all those gittish land mines along the way.

Apart from *The Chaos Engine*, it's hard to think of a more co-operative two player jobbie than *Alien Breed*, and what with a *Special Edition*, and the fairly recent *Alien Breed 2*, fans of the game have never been short of something to do of an evening. Well it's something like three years since the original game's release, and *Tower Assault* is at last here. But, Kimosabe, how much has changed?

Well, quite a lot as it happens (guys 'n' gals) — apart from the ever-present stupid humans. Yes, though you'd think they'd have sussed the aliens out by now, it seems that finding limbs lying around the place and hearing strange burps emanating from behind the light fixtures isn't an obvious enough clue that something's... well, 'not quite right'. Needless to say, another sad colony has been completely wiped out, leaving the marine corps to tidy up, put all the socks into pairs, and wash the floors. Again.

There are two new elements to *Tower Assault* that actually make it much more of a sequel than the, er, sequel was. These are, namely, the retreat mode, and the non-linear path through the game. The former puts an end to Andy's patented 'use the other player as a shield' manoeuvre, as it's now possible to fire while making a very fast 'backwards tactical withdrawal' (Grrr, let me at 'em. No, really). There is, however an option to make your bullets harm the other player (but don't tell Andy that!)

One of the hardest areas in *Tower Assault* is the scientific tower. Here you'll find many of the lads' experiments roaming around the corridors, including such delights as big yellow fellas, who not only have an enormous gun instead of a right arm, but can appear from out of thin air. And if you think they're bad, just wait until you come across the Predator-like cloaked chaps while running from an exploding level. Poo-poo-a-go-go time, methinks!

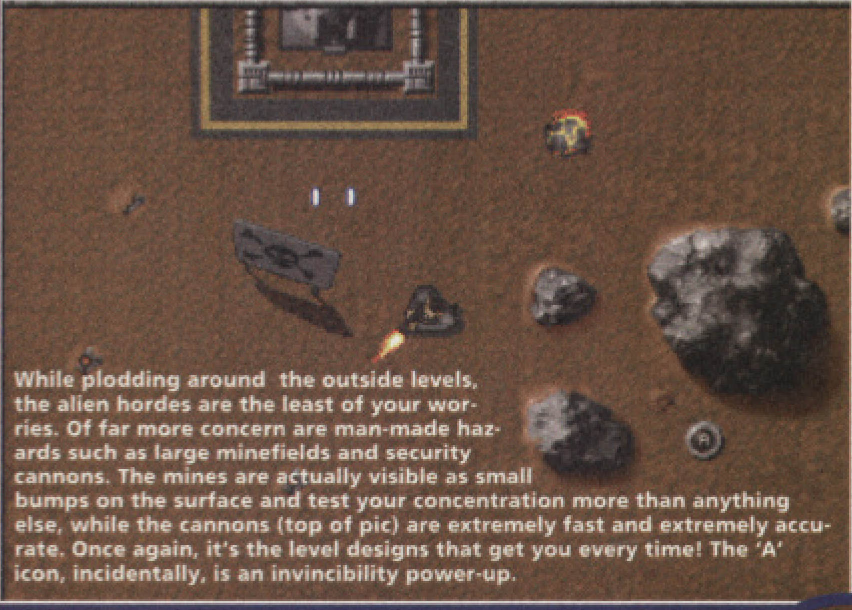
The non-linear stuff basically means that there's not just the one route to the end of a level, and this means that Team 17 can righteously claim that there are over 250 ways to complete the game. The effect this actually has on the game is to make it feel much more like an adventure, with messages on-screen telling what lies to the north, south, west etc. (East, I think — Harry.).

Other nifty new things include new breeds of alien (the invisible ones are particularly slack-busting) along with fresh level styles. One level is set in total darkness, and you have this crappy single beam torch to help you find the aliens. All you can see are their spooky, otherworldly eyes! Ooh mummy, I'm scared!



A survivor! As you can probably see from the thickness of the door above me, he wasn't the easiest bloke to find, but with the aid of a few coloured keycards, I've managed to find Security Chief A J Robinson who locked himself in when the aliens arrived. The Force may be a powerful ally, but it's nowhere near as bloody useful as this bloke! As we speak, he's off accessing some of the security systems that have been causing me nightmares since I arrived. Cheers ears!

TOWER ASS



While plodding around the outside levels, the alien hordes are the least of your worries. Of far more concern are man-made hazards such as large minefields and security cannons. The mines are actually visible as small bumps on the surface and test your concentration more than anything else, while the cannons (top of pic) are extremely fast and extremely accurate. Once again, it's the level designs that get you every time! The 'A' icon, incidentally, is an invincibility power-up.



An on-going information system exists in *Tower Assault* in the form of Smartcards (shown here by a dead colleague — top right). These little darlings are scattered all over the game area and can be activated simply by walking over them. It's always a good idea to check them out, as apart from providing general information, they often offer hints and directions as to what to do and where to go next.



Just to add to the variety in *Tower Assault*, this particular level is completely un-*Breed*-like and more of a strategy and patience test. The entire level is filled with these test mines, some of which are armed, some of which aren't. You can set some of them off, but if you're too near, you'll take damage. You have to make decisions about risking health to get to first aid packages, but walk into an active mine and it's bye bye time. Believe me, it's a lot more absorbing than it probably looks (turn up your telly, and listen to those mines blow!)

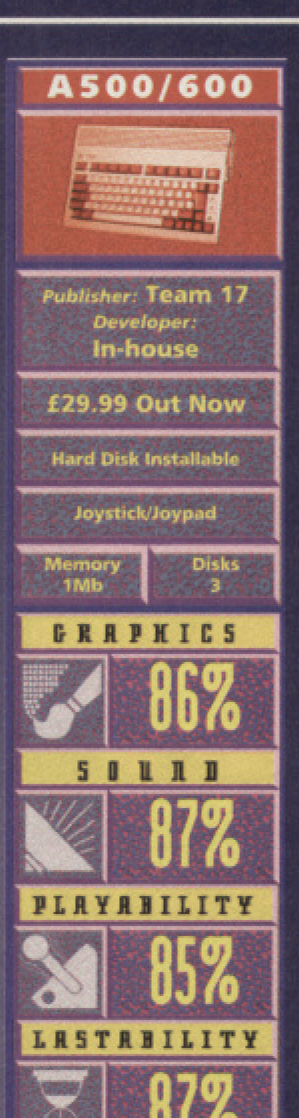


The aliens appear to have become even nastier since their last outing, quite happily eating human corpses on-screen! This is within one of the human colonies that the aliens have already been through, and it ain't a pretty sight believe me. Mind you, word is that there could be some survivors over in the high security prisoner section. Hmm, this could be worth a look...

SAULT

THE VERDICT

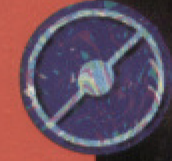
I guess what you really want to know is whether **Tower Assault** is simply more of the same, or something all fresh and sparkly. Well, you can paint me in creosote for sitting on the fence, but the truth is that it's a bit of both. Like many sequels, or indeed sequins, the winning formula has simply been tinkered with, but **TA** is certainly a greater step forward than **AB2** ever was. The retreat feature is an absolutely superb addition, and graphically, **Tower Assault** is a vast improvement over the original with the players' and aliens' sprites featuring much improved detail and animation, along with far more interesting level designs. The sound has been beefed up, with some extremely atmospheric and downright spooky music, along with excellent spot FX. **Tower Assault** also features much more speech than previous offerings, with that silky smooth female voice letting you know what's going on at various points in the game, as well as hinting at your physical condition (i.e. "player one is buggered" etc.) The various scenarios also draw credit for playing so differently, making it more than 'just another level with a slightly altered layout'. Out of everything though, it's the gameplay that really profits from the general soup-up, and with multiple exit points on each level, Team 17 has managed to dispense with the linear feel of the original title. The split between wasting aliens, puzzle solving and exploration has been expertly set, and apart from the odd level that, like its predecessors, sends you panicking to an exit while a timer counts down, you can creep around being scared very nicely for most of the time. In closing, **Tower Assault** is a brilliant finale (or is it?) to a classic computer trilogy, and a worthy purchase if you haven't bought any of the **Breed** series so far (shame on you). It's also worth considering if you've only got the original game as it offers plenty of variety and a whole plops-worth of new features.



A1200 **CD32**

Tower Assault runs on all Amigas, although if an A1200 is detected it loads up with upgraded graphics and sound. A CD32 version is almost finished, and will feature stacks of stunning rendered graphics, digital sound AND the complete *Alien Breed 2*. Yum.

ALIEN BREED: TOWER ASSAULT



RISE OF THE ROBOTS

What time do cyborgs get up? Pretty early, I reckon. And what do these positronic pit-bulls eat for breakfast? Andy Nuttall-on-toast probably, with eggs, bacon, mushrooms and brown sauce. From his pants.

If you think about it, being a Cyborg mightn't be all bad — I guess it just depends which of your bits are humanoid and which are er, 'cyborgular'. There must be dozens of blokes who must sometimes be just gagging for some synthetic bits after a heavy night on the town when the mind is willing but the flesh is weak. But not me of course. (Andy! You raging sexual tiger you — grrrr! — Harry).

In the case of *Rise of the Robots*, however, in which our hero has a human brain encased in a false bod, it must be an absolute nightmare. Like when you have your leg amputated and your bonce tells you it itches even though it's gone, as a Cyborg your brain would still be sending out hundreds of messages which your body can do sod all about — like telling your non-existent bladder it's dying for a wee, or trying to scratch your cyber-bottom.

Despite these obvious handicaps, you as the Cyborg star in *Rise* must persevere because you are the good guy and... er... well, good guys do that sort of thing otherwise they'd be a bit of a big girl's blouse. And just how many good guys do you know who answer to that description? (Andy, get thee behind me, scree-bred Son of Set — Harry.).

The game is set in the future — way, way in the future, when niceties like trees, birds and flowers etc. are distant memories. Even the air has to be artificially manufactured out of cabbage, probably, in special population centres where the servants of society are robots. Or are they...? Yes folks, the tin cans are revolting! All sorts of automatons — from the lowly loaders to the sophisticated military and bio-simulatory models — are laying down their servitude, picking up their arms and getting behind the psychotic Supervisor — a pretty classy lady droid — to wipe out humanity. The only way to stop the Supervisor taking over the robot-making factory and eventually the world is to kick robot butt — with you as a Cyborg taking on six increasingly annoyed robots before the final confrontation with the morphing Supervisor herself. Go to it, soldier!

The Cyborg's only other special move is the shoulder charge, which has you slamming at full force into the enemy. It can be souped up by keeping your finger on the fire button to increase the power, as indeed can many of the moves.

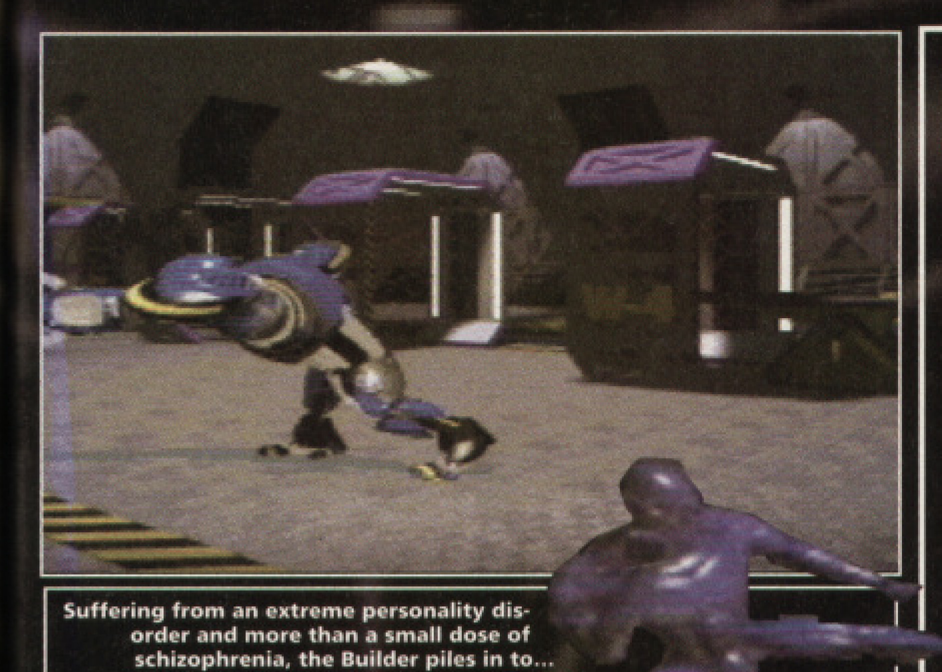
Apart from the story mode, in which you tackle each of your six enemies in order, there's also a training mode where you get to play one of the other robots and batter holy hell out of the Cyborg. Here the Builder demonstrates his ultra-powerful bottom-bouncing bomber jump special move.

The Crusher's special move is aptly named the pincer mincer — no guesses as to which bit of you his pincer minces, guys!



A nice twist in two-player mode is a series of super special moves which spice up the gameplay a bit. Operational while in mid-play, they don't last long, but they include such great toys as Invisibility, which makes you disappear, obviously; Invincibility, or no suffering for a while; and Disable or Reverse of your opponent's special moves.





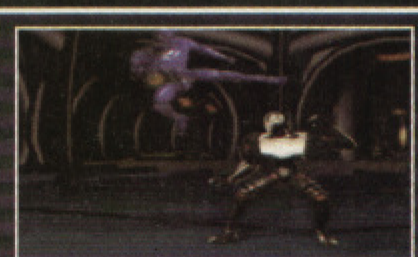
Suffering from an extreme personality disorder and more than a small dose of schizophrenia, the Builder piles in to... nobody at all. Actually, the opponent has become invisible, but it's good to poke fun.

The Supervisor, once you finally reach her, is a bit of a tough old broad — no easy winning formula against her! As well as being exceedingly fast she can also morph herself into something very unpleasant, in true Terminator 2 style, such as the sharpened instrument shown here. Jolly painful!

As already mentioned, most of the opponents can be knocked off by trapping them in a corner and laying into them with your trusty flying kick. But the Crusher adds a bit of variety by being polish-offable (if there is such a word) using just one of your two special moves — the turbo headbutt.

In the unlikely event that you should find yourself beating the Supervisor, she's not the kinda lady to play fair. Oh no! She instead has a nasty habit of melting into a pool of nastiness on the floor, energising, and then reforming herself elsewhere on the screen — usually following up with some serious GBH to your person.

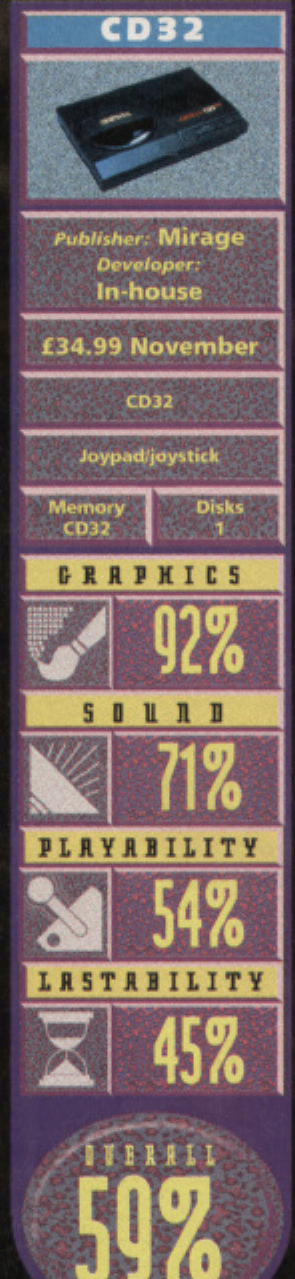




THE VERDICT

There's no doubt about it — graphically **Rise of the Robots** is the absolute tops, with amazing 3D-effect sprites all with marvellous fluidity of movement. It's a shame there's no interaction with the backgrounds which, although adequate, tend to pale into insignificance by comparison. The cinematic intro and cut screens are really cool too, incidentally. But, at the end of the day, these are nothing more than attractive window dressing.

We've waited a long time for **Rise of the Robots** — the developers declared ages ago that they had the look they wanted, but the gameplay wasn't up to scratch and they weren't releasing it until it was. Good grief, what must it have been like before? Once you've got over the mouth-watering look of the game, and start getting to the meat of the gameplay, you find a multitude of flaws. For starters, there aren't enough characters — play the game on the easier settings and you just have to plough through them all again on a slightly more difficult setting before facing the Supervisor. Except on 'Hard' level all but the Supervisor and one other opponent can be slaughtered by trapping them in the corner and inflicting repeated flying kicks (this is even true of the two-player mode), casting a huge question over the lastability factor. And the special moves — although impressive — are too few all round. There are some excellent touches in the two-player mode such as invisibility, invincibility and a 'disable special moves' option, but even graphical treats like shadows are badly designed and tend to melt into a pixilated mass when they fall on the opponent. I tried hard to like **Rise of the Robots** because it does look so damn good, but although I did derive some fun out of it, it was short-lived. If you're really gagging for a beat 'em up go for **Mortal Kombat II** instead — it has more characters, more moves, more lastability and tons more fun.



A5/600 **A1200**

Surely you must have played the A500 demo on last month's cover, non? Ah, then order a back issue now. But yes, the story is that an A500 game should be on sale by now, as is the A1200 version — but neither will be as good as this.

The plan is to tie lots of bottles of beer and sausages onto this enormous length of string, climb to 40,000 ft and lower it into the middle of the Hun formation. Then bang! they all collide. Harry Attrill is in a tail-slide.

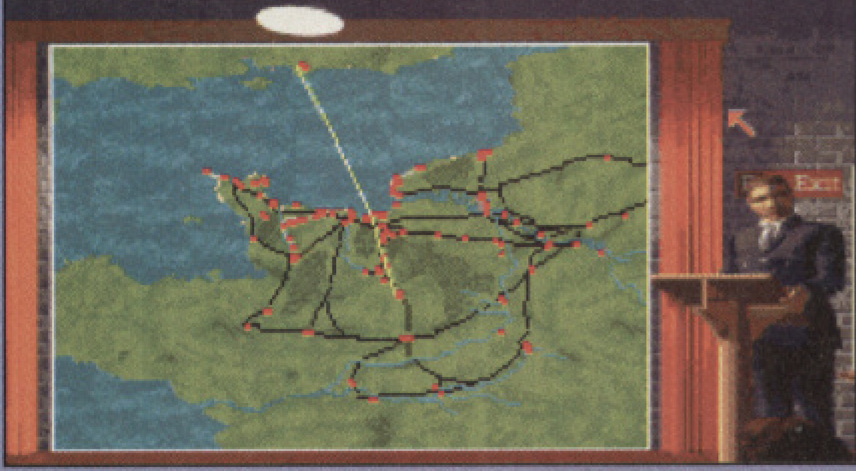




OVERLORD

Me and 'The Sausage' like going to Duxford. Pop along on a Sunday and you'll probably see a Corsair, a Zero or a Messerchmidt beating up the aerodrome. Even when the weather is not suitable for flying, they still wheel their precious charges out on to the tarmac and test the engines. It was on just such a miserable day that 'The Sausage' heard his first Rolls-Royce Merlin. We'd been watching them trying to start the Hurricane for 20 minutes and frankly, we were getting a bit bored, when with a splutter the 'Hurri' barked into life (firing on about half its cylinders) and everybody cheered. The mechanic teased open the throttle and as the Merlin gathered power, the sound of it changed from a sort of crapulent pre-war tractor into the most gorgeous and beautiful thing in the universe. Ever. 'The Sausage' gave me a brand new and slightly sillier version of his, 'I'm going to throw myself off the top of this big climbing frame and you catch me, okay?' grin and wiggled his eyebrows in a special six-year old 'Bloody Hell Dad!' kinda way. You see, Rolls Royce Merlin and later derivatives (like the Eagle), make the sort of engine noise that you feel — in your pants, as Matt would say. When you've heard one, all other petrol engines sound like lawnmowers. Anyway, the wash from the propeller made us cry, and we couldn't hear each other shouting 'Wow!' and so 'The Sausage' took the only manly course of action. He grew wings and raced around the grass, laughing. I'm afraid I was too self-conscious to 'be a Hurricane', and just joined in the laughing bits. When they finished testing, the silence seemed almost as loud as the din of the engine. I dragged him around the remaining exhibits, half-heartedly — the flight control rooms, the billets, the cinema shows — but nothing could compare to that awesome demonstration. We talked about it for days. We invented a 'Who Can Sound Most Like a Hurricane in The Bath' competition, which I only won because I'm 30 and can regularly dredge-up more phlegm.

Overlord then. Sounds a bit like a washing machine, plays like a Sunday afternoon at the launderette, reading quite an interesting book about aeroplanes. The first thing I noticed was that some of the best aero-engine noises in history have been lovingly castrated for your disappointment, and that the RT voices from *Reach for the Skies* have been cut. Secondly that you can no longer play as Jerry; and lastly, but no means, er, leastly, that barring one or two in-game fripperies, *Overlord* is more of the same from Rowan, only its 1944 and we've got the Hun on the run. 'Defence' has therefore become 'Offense' and to dog-fighting one can add several new mission types. To coin *The One* Squadron cliché, er... that's it.



The many briefing sections in *Overlord* are excellent, packed as they are with more mouthwatering detail than a trainspotter's sandwich-box. The manual too is heavy, and should be lifted with caution. It's crammed with bumf, and includes eye-opening hints from famous aces.



Some of you will not care that the patchwork-quilt of the English countryside has been rendered as gooseberry pureé, or that buildings look like shapes extruded from Mr Blobby's (Blobby, blobby, blobby!) own pendulous chaps, because the planes look nice in a Dinky sort of way and the cockpit detail is fab.



1 April

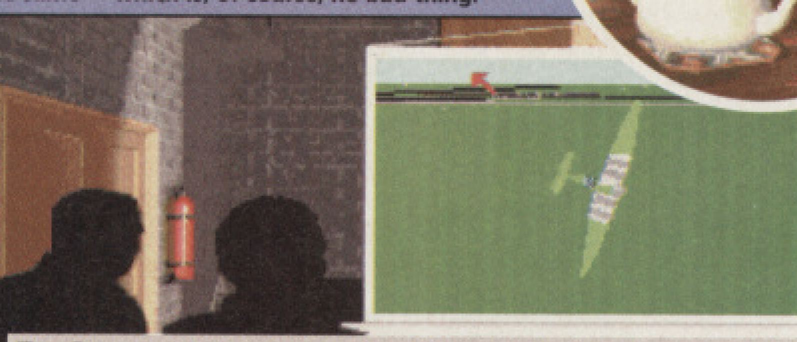
Another Sweep. Some wag has said that it's a good job that Leigh-Mallory has 2-3 days to get his squadrons together. He couldn't do it during the Battle of Britain.

First day at Tangmere. Luckily, I have been assigned to a Mustang squadron.

It is good to see all these friendlies around you. It's different from the Battle of Britain.

Early entry in my war diary, which, looking back, was madly ironic. Because in my humble opinion, *Reach for The Skies*, Rowan Software's Battle of Britain game, is arguably better and at least as good as *Overlord*. To a huge extent, it's more of the same — which is, of course, no bad thing.

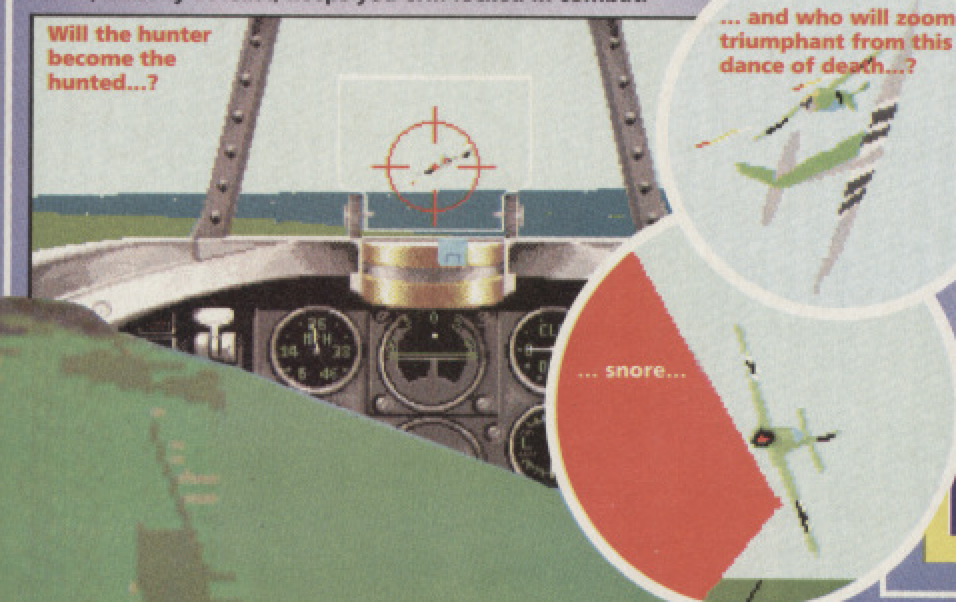
"Apparently, Ginger's just bought it."
"I say, poor show!"
"Yes. Of course, we usually have Earl Grey."



Overlord uses exactly the same engine noises as *Reach for the Skies* but has, disappointingly in my view, cut the RT chatter. And contrary to what it says here, my Spit sounded like a groggy bluebottle, farting in a milk-bottle. In the fridge. Next door. But one.

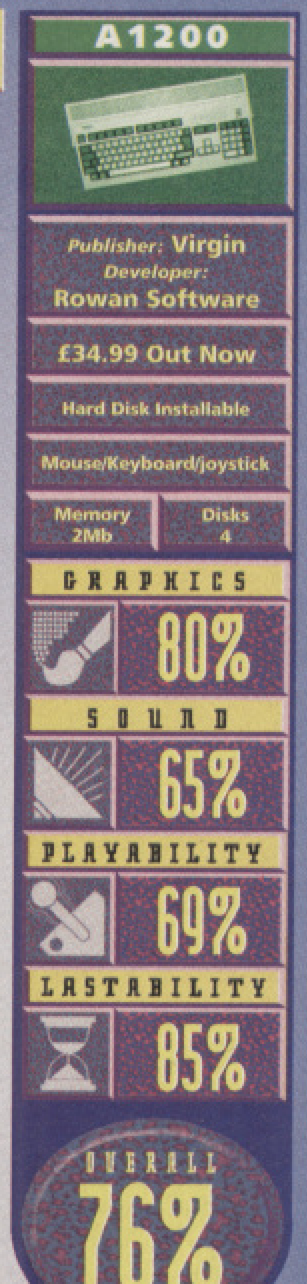
BALLET IN DISGUISE

Despite appearances, air-to-air combat can be duller than *Swan Lake*. This particular encounter with an FW190 was inconclusive because both pilots fell asleep at the controls. Between naps I let the squarehead get on my tail just to show you Rowan's new 'combat lock' facility which, visually at least, keeps you er... locked in combat.



THE VERDICT

I suppose that on the whole, **Overlord** looks pretty good and works quite smoothly on the Amiga. There's bags of detail and plenty of nice period touches, though of course all the lovely PC Gouraud shading has been shot down in flames. Theatre and local air operations in the run-up to D-Day have been meticulously copied, and there is a flavour of realism about proceedings, from the moment you report to your new squadron as a greenhorn right up until you get into your plane. It's a poor show chaps, but from then on in **Overlord** is a bit of an under-achiever. If you like flight sims, you'll love the interminable pixel chasing and will doubtless also be slobbering at the thought of bombing airfields, bridges and train-busting etc. But while the scenario and all the missions in **Overlord** are new, once airborne, the game plays almost identically to the rather ripping **Reach for The Skies**, (now back from leave at a budgety £14.99) despite **Overlord**'s 'combat lock' facility which, I'd suggest, only connoisseurs will appreciate. There's an 'accelerated mode' which allows you to fast-forward to the good bits, and a 'Scramble' option which lets you bypass all the strategy, but as both these options also appear in the earlier game, (which incidentally has more planes for you to fly) Spitfire virgins can get as good a ride at half the price with **RFTS**. Okay, if you're a bit of a Biggles, then the deadly Mr Mölders himself would be hard-pressed to dissuade you from essaying the pleasures of ownership, so I'll say nowt more; but personally I'd like to see this sort of game pander more to the imagination and less to the flying training manual. **Overlord** is engaging, but it isn't fun. It doesn't make your palms sweat. If you want to know what it was really like to fly a Spitfire, read Richard Hilary's **The Last Enemy**, or hop over to Duxford on a flying day.



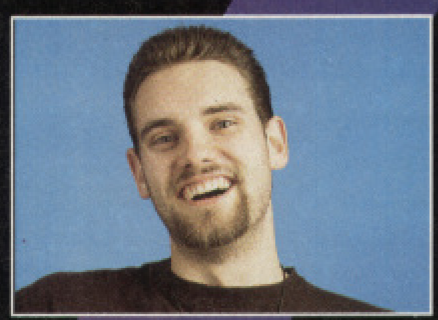
CD32
A5/600

Overlord kangaroos a fair bit on non AGA machines, as the screen updates rather jerkily. The disk swapping, however, is not too bad.



Look out pantomime-goers, it's a huge unrealistic brown horse, and it's going to eat you! Not really, it's just Andy, Matt and Harry looking back at the year from inside a big sack because they've completely run out of ideas. Ah, but which one is the arse?

BEHIND YOU!



Erm... strange year that for *The One*, eh? In the space of 12 months I've gone from being the newest member of the team, to being the only original member left! This time last year a certain fat and jolly red-faced man (who really was a treat) was editing the mag, while a balding and bespectacled young chap (Simon was his name, I seem to remember) ran along behind him picking up the cake crumbs. A certain luvverly lady by the name of Jenny was busy editing items of art, and some fella with a goaty beard was a Staff Writer. Though the first three mentioned have moved on to better things (a PC mag, a PR job, and biscuit boxes, respectively) the fella with the facial hair has, in the 'short' space of 17 months, managed to change his title to Reviews Editor while doing much the same thing. Er... that's me, that is.

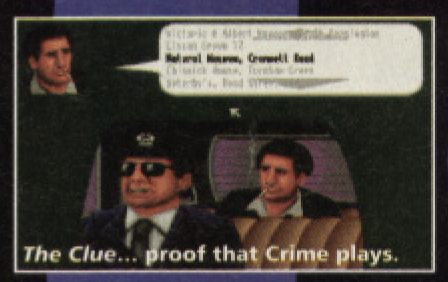
We had new arrival in the form of old fella' Harry who, though spending his first few months using far too big words and annoying everyone by changing their copy for no apparent reason, has settled in very nicely, and even taken an important role in the actual writing of the magazine, let alone the production. Andy Nuttall, however, is still surplus to requirements, but we're working on it..."

TOP OF THE PLOPS

Games I hated, but other people rated. 1.) *Valhalla* ("It's in my pocket." Need I say more?) 2.) *Wild Cup* (Just hold the joystick left or right and press fire. Oh yes, great fun.) 3.) *Empire Soccer* (It's too weak for football fans, and too pappy for anybody else.) 4.) *Stardust* (A sluggish and clumsy Asteroids clone hidden behind pretty graphics.) 5.) *Batman Returns* (Make the Dark Knight look like a nob? If any one can, Gametek can.)

THE CLUE

Oo-er, I got into tons of trouble with a certain policeman for enjoying this a bit too much, not to mention suggesting that stealing was fun. I was, of course, referring to this interesting adventure/strategy game, but the aforementioned person in blue failed to understand... There's nothing vaguely like *The Clue* for comparison, and it remains the most original concept I've seen all year. Starting off as a small time pilferer, it's down to you to move up the ladder of underground crime, plotting, planning and carrying out varying acts of 'naughtiness'. Brilliant stuff.



The Clue... proof that Crime plays.

K240

The first game that my parrot-like comrade, Harry Oldtrill Esq. looked over my shoulder at and proclaimed "I like that", *K240* is one of those absorbing games that manages to keep your interest by adding new elements at just the right speed. It also allows you to claim asteroids and then change their names. This led to much hilarity, as asteroids such as 'Dog's Bottom', 'Pants' and 'Plippy Ploppy' appeared at various desks around the office. Mine and colonise asteroids, while attacking aliens as they try to do much the same. If only you could talk to them, though — now that really would be something special (Wise words, mate — Andy.).

ROADKILL

Roadkill grabs you by the pants, swings you round in the air, and then shouts into your left ear while playing the guitar like Mister Edward Van Halen in the other. Simply the most atmospheric racing game ever, with crunching effects and stonking sonics. Probably about the best-scoring 'simplicity verses longevity' game here, injecting a new serum of life into the flagging, limp body of the top-down racer. Never mind your *Micro Machines* and *Overdrives*, this is a definite purchase for any self-respecting CD32 owner.

UFO: ENEMY UNKNOWN

Another of those rare games that I still play, even after weeks of reviewing. *UFO*, like *K240*, succeeds due to its pace of reward; the more time you invest in the game, the more toys it offers you. With a large selection of scenarios, aliens and weapons to encounter, *UFO* ultimately offers long-term enjoyment; even though suffering from a slight 'speed' problem. The game is a must for fans of *Sabre Team* or *Laser Squad*. Good, solid strategy. With big guns.

PGA EURO GOLF

Tar and feather me for enjoying a 'boring golf game' but I blimmin' well did! Having been unimpressed with Ocean's previous golfy offerings earlier in the year, they laid an absolute corker of a game right in the lap of Sir Horatio Attrillius, and I was fortunate enough to pull his pants down on a regular basis (this, incidentally, is *The One* speak for 'giving a good thrashing to' which, on reflection, doesn't actually sound much better than pulling said pants down.) Anyway, I had a jolly good time.

GUARDIAN

I actually missed out on this one because I was on holiday, but I certainly did my best to make up for it when I got back; playing it for a couple of days solid (and then hiding it in my drawer!). I was a big fan of *Starwing* on my mate's SNES, so to get something just as good, but less restrictive, was a right old treat. Admittedly it suffered from the odd touch of slow-down, but to receive this sort of consolesque joy on an Amiga was a real Bronx cheer. Hurrah! And er... Yowza!

ALADDIN

An absolute masterpiece from the master-meister John Twiddy, *Aladdin* showed the consoles that they weren't so clever after all. What ever they can do, we can do (apart from the things we can't, obviously). Silken animations and dreamy tunes took the Amiga to new heights of platform joy, and with some damn challenging level designs, gave the games player something extremely playable as well as attractive. Also responsible for Simon singing "A whole new world" very loudly.

BENEFACTOR

Not everyone's cut of tea I know, but I personally found this *Lost Vikings / Lemmings*-y offering charming in the extreme. There are only a few games that really warrant a good brain-busting, but with a clever mixture of both platforming and mental agility, *Benefactor* offers many hours of head-scratching (and I don't mean that it comes with a free tub of nits).

PUTTY SQUAD

Another John Twiddy production, *Putty Squad* caught me quite by surprise. I'd seen bits of this puzzler/platformer earlier on in the year, and really wasn't looking forward to producing a four page review of it. But, lo and behold, it was actually absolutely fantastic! Packed with quirky graphics, cute tunes, and tons of gameplay, *Putty Squad* managed to surpass the original *Putty* by many miles. With several hundred levels to wade through, all featuring different enemies and graphical styles, *Putty Squad* scores top marks in the value for money stakes. Essential stuff.



Putty Squad... essential blue stuff.

PINBALL ILLUSIONS

What can I say? Though some people seem to have a problem with only three tables in this package, I don't know how anyone can complain when the quality is this high. With some brilliantly thought-out tables, not to mention the excellent sound FX and in-game tunes, Illusions has set the new benchmark for computer pinball games. With a few more pin' games on the way, it'll be interesting to see how they compare against 21st Century's multi-ball routines. Good luck, suckers!

An eventful year, then, 1994. My New Year's resolutions were somewhat marred by an involuntary job-shuffle, from the world's biggest Amiga magazine (work it out) to the world's biggest ST magazine (work that out too). Fortunes changed by way of a chance meeting with a balding similarly-bespectacled chap by the name of Simon Byron in the bar at ECTS some months earlier. I stood him up for a drink after the show, but finally met up in the next one six months later. A quick phone call out of the blue, a covert interview with said Lord Byron and his chubby erstwhile editor, and there you have it. So, kids, if you want to know the quickest way to become an editor, get yourself down to a bar, and talk to the first person you come across.

Actually, er, don't. I mean, look what happened to me; getting to work with the old man and a guy with a curious propensity for facial hair. And, indeed, spare a thought for poor old David Pleasance. One minute you're just another face in a multi-national computer company, and the next some bally rotter quits to head up a software company, employing Adrian Cale in the process. Bad luck, old boy. Suddenly bingo bongo, you're the boss of Commodore, the star of a special *The One* photo story, and the world's eyes (and the Amiga's future) suddenly rests on your gently perspiring shoulders. And, the chances are, all that started in a bar. After all, most things do. Remember, guys, alcohol makes you fat, bald, bearded, boggle-eyed, sweaty and Welsh, and blesses you with a poor taste in clothes. That's why I avoid it, of course.

ARCADE POOL

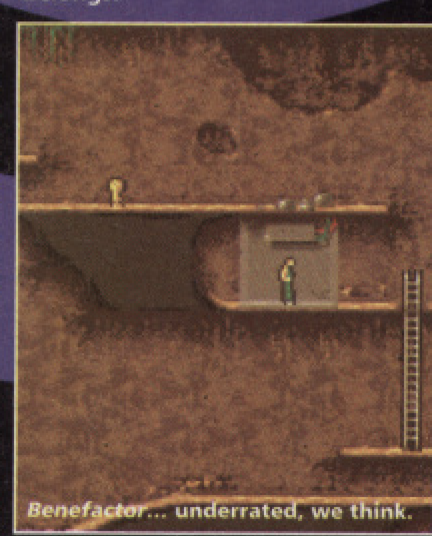
A curious choice, perhaps, but probably the first great game to be released first-time around for under a tenner. Not even attempting to compete with Mr MacLean and his snooker-loopy-nuts-are-we 3D pool extravaganza, *Arcade Pool* is a straight, top-down coin-op style game with great ball movement and A1200 enhancements. It's like all those games for the BBC Micro and Commodore 64 should have been, only better. Throw in a bunch of computer players with skill levels to give Paul Newman a run for his money, a whole range of tournaments and rules, and suddenly out pops a whole evening's entertainment. Where once there was only a blank disk.

BANSHEE

I love games that remind me of the early to mid-80s, when games were games and we loved them for it. *Banshee* on the CD32 leaps back in time to the days of *1942*, piloting a small prop fighter in a one- or two-man war against the ground and airborne aliens. It's got souped-up graphics, a stonking soundtrack and a really smooth two-player mode. Bang in a couple of controllers, and it's like *Top Gun* all over again (but without the sick down the back of the telly). I tell you, when Susie from Core delivered this baby into my waiting hangar, it was like man and CD32 joypad in, well, as near to perfect harmony as you can get with one of those horrible plasticky things.

BENEFACTOR

Old Ben E Factor never quite got the recognition he deserved, except in *The One*, despite coming from a gaggle of programmers with a pedigree stretching back to the killer combo *Pinball Dreams* and *Fantasies*. Everybody believed in it, until review time when the press turned its collective back and shunted the poor game, sobbing, into the siding of mediocrity. Not me, though. It's a slow, thoughtful platformer, it's a great puzzle game, and it has an enigmatic cuteness. Its one downfall is that it relies too much on pixel-perfect jumping; but hey, I can live with that. If you can too, join me on a *Benefactor* crusade, and let's get the little blighter back on the shelves where he belongs.


Benefactor... underrated, we think.

THEME PARK

I'm glad that I was the only one to play *Theme Park* for any length of time in *The One*'s office, because I really would have got sick of the irritatingly catchy ditties and the cries of 'Aww, look at his little balloon' every five minutes. Honestly, I was like a child with a new toy (a fitting description, actually), but I'm over it now. Instead I play it at home, rather than in the office — because I'm now the proud possessor of Theme Park A500, an even greater technical achievement than the original. And what gets me is that it runs faster than the A1200 one did! One of the very few games I still play, months after the review — and I can't recommend it more highly.

ZONKED!

It's difficult to describe sharing one's hobbies with Harry; but imagine working in an office with a strange hybrid featuring Dr Samuel Johnson, Winston Churchill, the Marlboro Man, and a mannequin from Millets' window. See what I mean? All the more strange, then, when we shared a liking for this little puzzler which spilled from the letterbox one particularly splendid morning. And when a game arrives unannounced, it's not likely to be any good, to be honest. I've never seen Hazza so taken with a game, though, and hence the will to succeed doubled as we battled with switches and magnets and huge metal rings. This is, indeed, one of my favourite things. Er, sorry.

PINBALL ILLUSIONS

Pinball Fantasies, the game responsible for more hours lost in a place of work than any other, (except *Sensi*, of course) has at last been succeeded by the promise of Multiball, high-res screens and three exciting new tables. More realistic than a real pin table? Well, no — but given that at one point I tried to tilt the telly to make the ball move, you see that it couldn't really get much better. Either that, or I'm stupid. Yes. Excuse me, I have to go to the toilet now.

ROADKILL

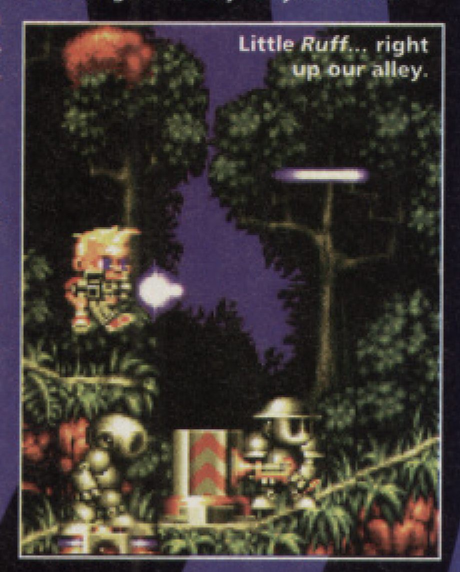
Talk about a game arriving in the post completely unannounced and then getting put in the CD32 and then blowing us all away! Yes, talk about that! *Roadkill*'s like the best Chrimbo pressy ever; you didn't ask for it, you didn't want it, but by God you're going to get it whether you like it or not. And, er, you will. Give all your other CD32 games away to a Christmas charity (like the 'save David Pleasance from the gutter' fund), because when you get this little beauty revving your engines you won't want to stop for anything. Except, um, sleeping, of course. And having a bath. Or perhaps some tea.

MORTAL KOMBAT II

The game which caused all the uproar with the moral minority finally makes it to the Amiga, and damned fine it is too. Sure, there's blood; certainly, there are scenes of gore; but it's equally convincing that the clued-up kids of today can differentiate between stabbing, killing and maiming on a screen, and doing it in real life. It's just plain silly to suggest otherwise. I mean, I grew up with two older brothers who used to roll me down the stairs on a regular basis, and just look at me! And they never played gory computer games. Mind you, they did fall down and worship Satan occasionally.

RUFF 'N' TUMBLE

Without a single word of a lie, the finest platform game I've ever played. Forget the technical wizardry of parallax scrolling, cast quarter-pixel scrolling from your mind this very moment; for I have seen the light, and it is Ruff Rodgers. Gorgeous play, thumping, pumping, er, rumping music and a cast of enemies that Ray Harryhausen would consider pretty smart. Let's play a little game: how many platformers can you think of that really blow the pants off the consoles, and yet are never likely to see the light of day on anything but the Amiga? Exactly. Buy this now.


Little *Ruff*... right up our alley.

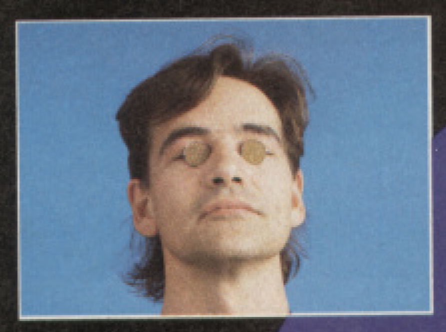
SWOS

Need I say more? Okay, I will then. It's like, well, the biggest thing ever, really. All the teams in all the countries in all the world, and it even walked into mine. Flint, that is, in North Wales. Where Ian Rush comes from, if you're interested, although obviously his talent didn't derive from growing up in the area, because I'm a complete spazmo when it comes to real footy. Put a stick of joy in front of me, though, load up *SWOS* and it'll keep me quiet for hours. Maybe that's why Matt and Harry keep giving it to me...

POOOOOOOO-EY!

Games I slagged, while the PR blokeys bragged. 1.) *Prey — An Alien Encounter:* the first, and worst, game I reviewed for *The One*. 2.) *Last Action Hero*: loosely based on the film, i.e. wooden. 3.) *Charlie J Cool*: loosely based on a good game. Very loosely. 4.) *Batman Returns*... and then buggers off again, pretty sharpish. 5.) *Dracula*: it sucks. Poo.





Greetings little kindlings. When I beamed down to The Planet *One* (with a bang, a flash and a whiff of Wright's Coal Tar soap) from the kittenish portals of the Starship *Old Bugger* six months (or so) ago, I confess that I thought all computer games were dungballs from the devil's own doggy derriére. Now, of course, my views have modified somewhat and I have become more discerning. For example, now I know that beat-'em-ups are merely silly. That platformers are pointless exercises featuring some of the most cretinously jolly computer-generated tunes (I refuse to say 'music'), ever, wever, pever, in the history of the universe, with the possible exception of Bronski Beat. On the other hand RPGs and strategy sims are produced exclusively for sad trainspotting Celts with great boggly eyes, or possibly pale students who have to dye their hair black and wee in their trenchcoats to make themselves interesting. This leaves 'God Games' (sort of cyber-lego), Puzzlers (and particularly *Zonked!*), Games With Aeroplanes In Them, (where is bloody *Dawn Patrol*? I want to buss its shimmering rotary Le Rhône!) and *Sensi*, at which, as you all know, I am pretty hopeless.

The predominance of crap games in the market place doesn't bother me overmuch, as there is no reason why 'good' games should exist in the majority, or even prove to be most popular with you lot. Indeed, it is much more likely that good games should make up the minority of releases and that bad games should top the charts. Think about it: most TV programmes, most books, and most records are generally acknowledged to be utter tripe and if stuff like *Noel's Arse Party*, Edwina Currie's *House Party* and Take That's er, 'Party', can twinkle from the top of their respective trees, it should come as no surprise that a wobble-bottom like *Kick Off 3* can squat balefully over the Amiga chart for months on end. We do ourselves no favours if we pretend that Amiga games are all fab just because we are worried about censorship or the parlous state of Commodore. To put it another way, and indeed to talk about something else entirely, my Chrimbo stocking will be all-of-a-bulge on Xmas morning with vile ties, ghastly socks, hideous monogrammed hankies and cheap toiletries from Boots — but if an enlightened relative were to slip any of the following little smashers into my festive footwarmer, I wouldn't half be surprised. Pleasantly. Merry Crimble. I'm a great big grumpy old Hector.

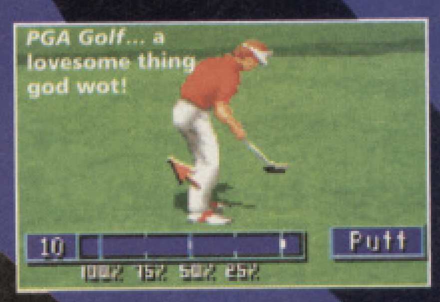
K240

I never actually played *K240* which, interestingly, bears the same serial number as my modern translation of Magna Carta (available from all good HMSOs). It was the first gameoid, however, about which I remember thinking, 'Sirrah, I wouldn't mind getting my hands around your asteroids my sweeting!' And so I pestered Matt for ages with loopy suggestions about which minerals to mine, where aliens were likely to attack, how to keep his people happy etc etc. This is because I am a sad old git who perceives that there is more than a jot of educational value in these 'ere 'god games' as well as jolly fun. *Sim City 2000* might be dishearteningly glutinous and creamy but this, *The Settlers* and *Theme Park* have been instrumental in changing the way I think about games. And can I have my money now please, that nice Mister McKevitt?


K240... mine's an asteroid.

PGA TOUR

A bit difficult to swallow this (the manual sticks in your gullet), but *PGA* is a brilliant multi-player game that the whole family will treasure. From the depths of a porridge-brained Scotsman, through the desires of daggle-breath'd orthodontists, comes a game for you to begin wobbling the mock-tudor ladders of social-climbing suburbia, er... with. *PGA Euro Tour* is a revolutionary force that will change the social fabric of a nation of sporting snobs. Gobbledegook, and more's the pity, but *PGA* is the perfect way to wile away the stodgy afternoon between Christmas lunch and the turkey & bread-sauce butties, (Branston optional) — particularly if it's a toss-up between *Indiana Jones* and *Chitty Chitty Bang-Bang* on the telly — again.



PGA Golf... a lovesome thing god wot!

SENSI, SWOS, ETC.

I don't care if people think that we suck Sensible Software's toes, the fact of the matter is, that these games are the best-ever-game-type-of-game, to exist on the Amiga. All other football games grovel at the foot of the Neville Ovenden Midland Combination, while *Sensi* struts its tiny stuff at the head of the Premier League. I may not be very good at this game, but by Brian Little I want to be, and anyone who is sad enough to program an All Time Villains team (Gary Shaw, Gary Shaw, Gary Shaw) into their personal copy, deserves to improve enough to beat all-comers in the next World-Cup. Well, Andy any way. *SWOS* looks better than the new Holte End by the by, my lumpkins.

REACH FOR THE SKIES

In the continuing absence of *Dawn Patrol* (fercht oder getrocken, die Herren Rowan?) and because I'm desperate to grasp a responsive control column again, I have selected this flying thing for your delectation. In case you are in any doubt, let me say once and for all that I lick aeroplanes. Dry. So, out of its hangar for Xmas and at a Dowding-friendly price too, by Leigh Mallory!, I reckon *RFTS* performs like a Spit in a victory roll and plays as well as *Overlord* — if it's just the dog-fighting you'll be wanting to try, Mister Harry, sir. So if you like cockpits, try vaulting into this one and yelling 'Contact!' — you may smash the box, but you'll be in for hours packed with barrel-rolling incident, you would-be 'terror of the skies', you.


Whither art thou, my lovely *Dawn Patrol?*

ROKETZ

If proof were needed that some PD producers frequently yank down the silken culottes of the bigger Softies and thrash their blobby (pun intended) behinds, then here it is. Corkscrewing and swooping two-player action in dimly lit caverns and, er... some other dark and tricksy places, as you control a jade-coloured bat-shipling and let fly at your evil opponent (Matt usually) with sparky homing missiles. Big fun, small price, and whopping, great, long, foul-smelling cigarillos all round.

ZONKED!

A completely new experience for me this, a puzzle game. The only thing I disliked about *Zonked!* was the main game character — a young man clad in the uniform of adolescent America — a country from which much that is artistically shallow, morally naive and wholly tasteless between a bap, is all too frequently imported. Wearing baseball caps back-to-front is not clever, Mr Scousy Psygnosis, but then these days I s'pose the odd fleck of Yankee lickspittle on your napkin is preferable to the great glistening gobbets of green euro-phlegm which drop into our laps courtesy of our partners in Brussels. Totally brilliant game by the way, and a refreshingly tangy change after The Daily Telegraph crossword.


Zonked!... Ice-pie with my ... eye.

JETSTRIKE CD32

'Drop the bomb, drop the bomb, drop the bomb, drop the bomb, drop the bomb — anywhere'. Arse lyrics, execrable soundtrack, but, when the sun sinks like a flaming peach into the dapple-down west, quite a nice game after all. Once you've sussed out the joypad, *Jetstrike* is ideal for anyone who used to hang their brother's model aeroplanes from the washing line and shoot at them with his air-rifle. Graphically quirky it may be, but *Jetstrike* puts me in mind of arcade games from the bygone age of steam and thickly-buttered crumpets, and there are enough missions to keep the Vatican supplied with bishops for yonks!

WELCOME TO UNCLE HARRY'S HELLFIRE GROTTO

Hi, come in. Have a wander round. Touch, if you dare. There's the mind-numbingly tedious *Impossible Mission 2025*, which won my Game Which Looks and Plays Most Like a Car Park Award. Look, there's *Pinkie*, which is unfortunately still covered in fairy vomit; mind you don't slip and fall into the boiling lava-pool. Behind that big stalagmite you'll find *Elite*, but don't wake it up, it'll bore you to death, with a story about how it once glimpsed this purple shaped thing in space, which may or may not have been An Enemy Thing and he was just going to ask it when Vram! it sodded-off for ever.



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Skidmarks: Acid Software 88%
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'Allo, 'Allo: Alternative 45%
Bubba 'n' Styx: Core 91%

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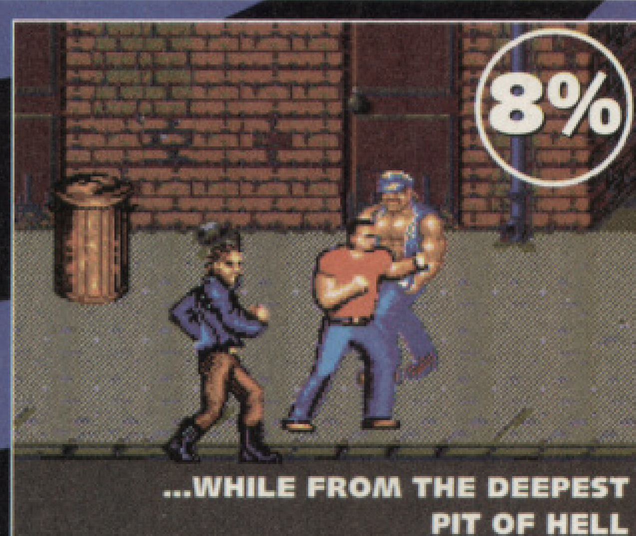
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Morton St. Back: Conf. Pelican 80%
Zeewolf: Binary Asylum 80%

THE HIGHEST SCORE IN '94...

92%


8%

...WHILE FROM THE DEEPEST PIT OF HELL

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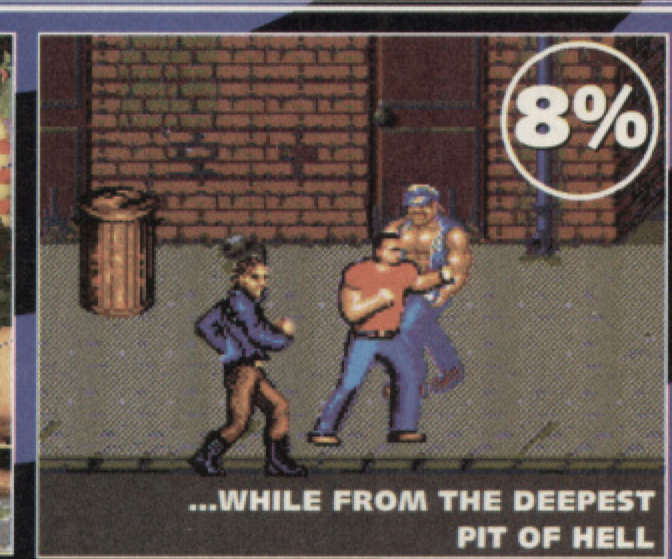
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UPDATES...UPDATES...

Updates! Updates! Updates! Yes, as the festivities come to a bulging head, Matt, Andy, and The Kids From Fame bring you the latest in CD32 and A1200 remakes. Go on Bruno — tickle them ivories. Dance Leroy, dance!

MARVIN'S MARVELLOUS ADVENTURE

CD32 ● 21st Century ● £29.99

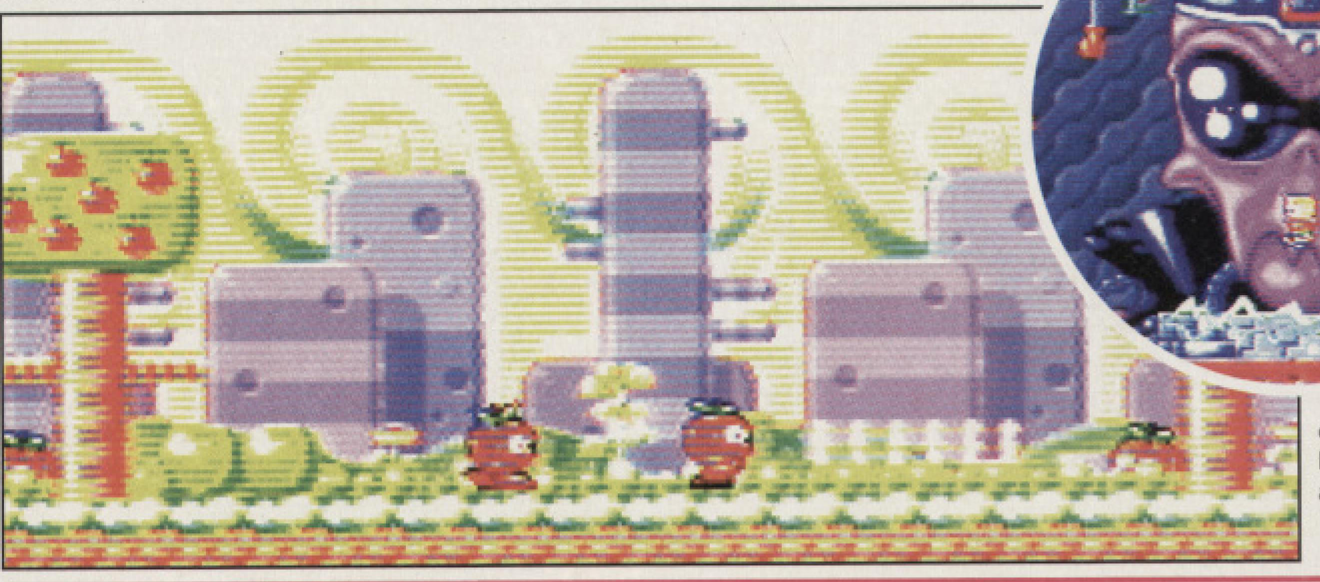
I'm a bit disappointed folks. Not by the game, incidentally. Oh no, I actually think *Marvin* is a very good platformer, it's just that originally I was going to do the main review for the issue, and having played about with some early test versions of the game on CD32 was ready to turn up the volume and 'get down' to the funky dance sounds. Unfortunately, the designers decided to pull out what had been the main game tune, and use that in the intro sequence, substituting a more cute, almost Erasure-like thing for the first levels. I must say that this is nowhere as good as the way things were originally, but there you go! Bad call. Anyway...

I've homed in on the music here, because side by side with the A1200 version, there aren't really that many changes apart from the groovy tracks that accompany the play. There are a number of tunes, and though they tend to just cut out suddenly rather than implement any sort of fade, they're all pretty good (and can be listened to on a standard CD player. If you're really sad, obviously). Another missing moment from the test version is the blinding guitar riff and "Marvellous!" shout that burst forth at the end of each level. Once again, I'm afraid to report that it's been replaced by a simple cutesy plink-a-plonk-a. Shame (wipe those tears away, young man. — Harry).

The only other point to be raised with the CD32 version, is the difference it makes to the 'instinctiveness' of the play using the joypad. 21st Century deserve a large saucer full of milk and bread for having managed to make things about as easy as possible with all of the various moves having a button of their own. Er... well done.

So it has to be said that other than the above mentioned features, it's all pretty much like that foul Nuttall fella said on page 46, with old-fashioned but decent platform fun to be found all over the shop. Definitely one of the better 'true' platform games to have appeared on the CD32 to date. [MB]

OVERALL: 83%



An apple a day keeps the cute little fella up a tree.

The Slaaargs make little people from out of their bogies.

BUBBLE AND SQUEAK

A500 ● Audiogenic ● £25.99

But at least, thank god, some angel of mercy prevented Audiogenic from calling it Bubble 'n' Squeak. Because then there really would have been trouble.

Bubble and Squeak, as the erstwhile Mr Byron (or, at least, Mr Byron the erstwhile editor — Haz.) so eloquently pointed out, follows a rather similar storyline to *Bubba 'n' Stix* — a game which the angels of mercy overlooked, obv. Bubble, the brains of the duet, is a little boy. Squeak is blue and furry, possessing about as much brains as said Stix, or indeed a stick, and hence has to be molly-coddled around like a sheepdog, er, rounding up sheep. And that's the basis for this theoretically simple, but practically brain-taxing and frustrating puzzler.

This A500 conversion is identical in all respects to the previous A1200 game, save for the graphics which are slightly more pastelly with fewer colours. But it's not that noticeable, and certainly doesn't detract from an otherwise enjoyable romp. The box blurb quite rightly bleats that it's a platform game, a puzzle game and a shoot-'em-up rolled into one. The platformular bits come from leading Squeak around the purple knobbly landscape, the puzzles stem from Squeak's inherent thickness, and his stubbornly refusing to jump at certain points.

I might mention, at this point, that his stubbornness bugs me. It's like dragging around an unwilling dog on its leash, because while Squeak is usually very good at walking to heel, he sometimes refuses to jump to even the shortest gap. And when he does, you know there's a puzzle looming.

There are shoot-'em-up parts, incidentally, but they come when you collect a submarine token, sending you to a horizontally-scrolling underwater scene to shoot some fish and, er, the evil Kat-o-Nine-Tails. The old game Nebulus had something similar, if you remember.

Bubble and Squeak won't win any awards for brilliance, but it's got good, solid puzzles, decent graphics and a nice shooty bit to give your brain a rest. It's been out for a while on the A1200, but this new version will keep the A5/600-owning kids happy at Christmas. [AN]

OVERALL: 84%



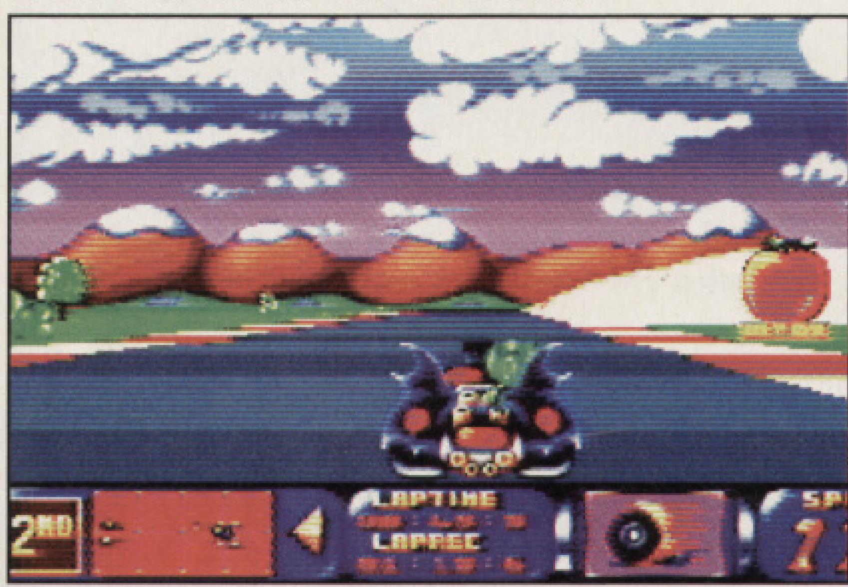
Take some cold mashed potatoes, cooked cabbage, carrots and onions, and fry in a little oil...

...turning until both sides are crispy. Serve and smother in brown sauce.



BUMP 'N' BURN

CD32 ● Grandslam ● £29.99



Pull over Mavis, love, I want to take a leak behind that apple.

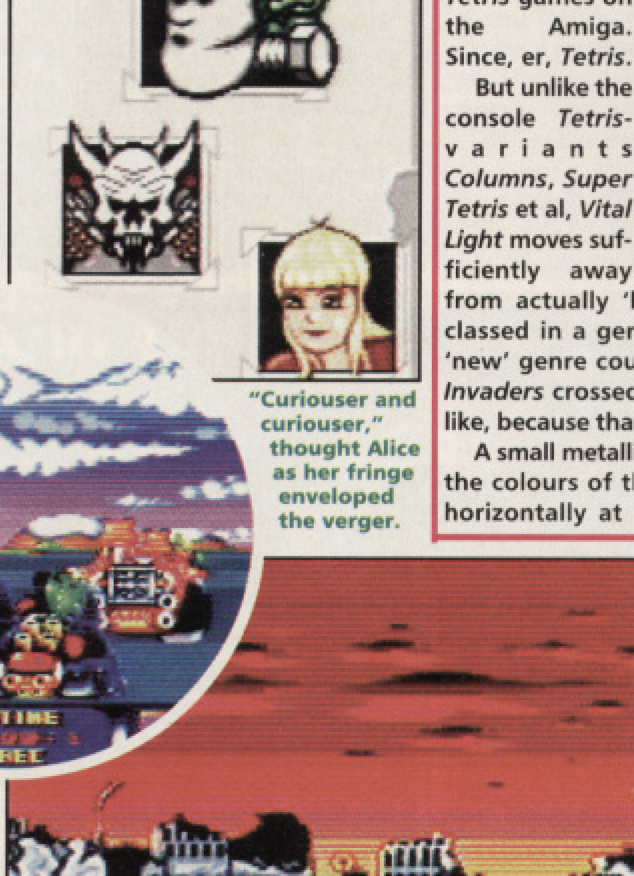
Though *Bump 'N' Burn* is a welcome addition to the ever-growing CD32 library, having received *Roadkill*, a wondrous example of how good racing games can be, it has to be said that the old Bumpster now comes over as a bit lacking as far as a CD product goes. Sniff.

As far as new features go, you now have a different theme tunes for each track, some being okay-ish decent to drive to, some being extreme crap of the highest order. Before each track type you're also, er, treated, to a 'wacky' commentator voice over, telling you about the dangers of the next race and trying to be funny. I'm 'reliably informed' that the actual actor used is very good (the star of the CD *Dream Web* apparently) — it's just the script that's pap. All I know is that it's all very embarrassing, and the sort of thing you want to avoid at all costs.

Other than that, the game certainly profits from the CD as far as speed of play, and by that I'm really talking about the amount of time that was spent disk swapping in the floppy original. There's also the addition of the joypad buttons to think about, which, though not really making things any easier than the joystick was (i.e. it was never a problem), do give you a more 'in control' feeling — activating power-ups and firing weapons etc.

So, apart from CD music (which is poor and annoying — Harry.) things are much the same as before, and though *Bump 'n' Burn* won't knock your pants off, it's the closest thing we've got to *Mario Karts*. Of course, as far as I'm concerned, there's no real reason to play this now that I've got *Roadkill* (have I mentioned that game before?) [MB]

OVERALL: 82%

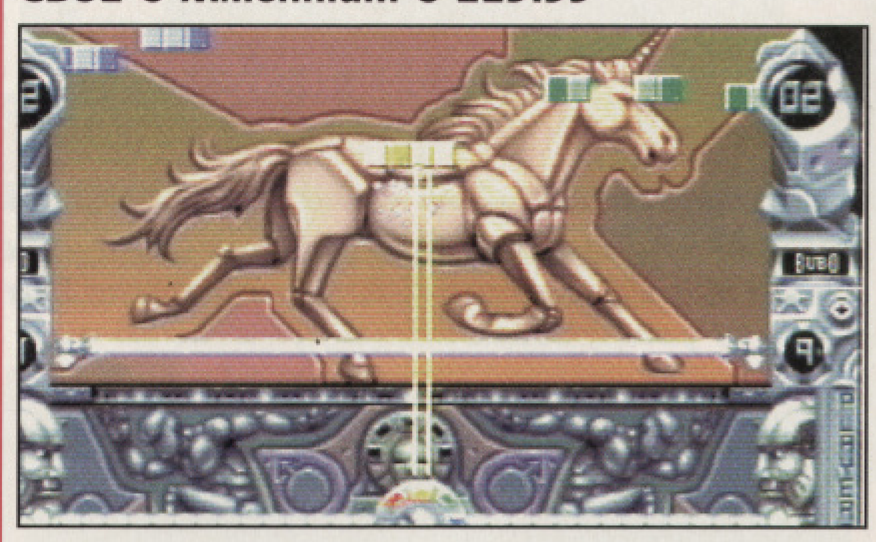


"Curiouser and curiouser," thought Alice as her fringe enveloped the verger.

Red sky at night and, look, the sheep are alight

VITAL LIGHT

CD32 ● Millennium ● £29.99



'Too bad she won't live, but then again, who does'.

Vital Light. And what could be more vital than light, I ask? The green of the grass, the glint of a tear in a small child's eye, the very fire of life itself. And the thing that stops us from bumping into things, of course. As it happens, this puzzle game from Millennium is not vital. It is, however, almost necessary in a *Tetris*-esque kind of way, having had a shortage of *Tetris* games on the Amiga. Since, er, *Tetris*.

But unlike the console *Tetris*-variants *Columns*, *Super Tetris* et al, *Vital Light* moves sufficiently away from actually 'being' *Tetris* to be classed in a genre of its own. This 'new' genre could be called '*Space Invaders* crossed with *Tetris*', if you like, because that's exactly what it is.

A small metallic disc, adorned with the colours of the spectrum, floats horizontally at the bottom of the screen under your control. Hit fire and a burst of light, coloured depending on the orientation of the disc, shoots skywards up the tube towards a bunch of marauding, square aliens.

The aliens attack in groups of two or more, each of a different colour to the chap next to him. Shoot one and he'll change in hue — and if he matches his friend, they will both explode. Some of the aliens like to form in huge squadrons of ten or more, so they survive for longer and, hopefully, make it to the bottom of the screen and fulfil their ultimate aim: to destroy you.



Choose from any one of the exciting heads shown.

Of course, your spinning disc is well up to the challenge, as long as you're not colourblind and your brain can handle more than one button at a time on the joypad. The speed and complexity of the alien formations increases as you get on in the game, testing the well-designed control method, and other sundry aliens float about as both a decoy and a few welcome points for a quick bag. It's not an instantly-appealing game, but the bright graphics, sampled voices and catchy title music mean once you become hooked you'll find yourself going back to it again and again.

OVERALL: 81%

REPLAYS!

Why not warm the cockles of your Amiga's drive with some cheap and oh-so-cheerful games this Michaelmas? Allow Matt and Harry to poke through the embers and stoke up a fire in your pocket that will never go out.



SHUTTLE

Hit Squad £14.99

If games were made to go to school, *Shuttle* would be the class swot. While *Ruff 'n' Tumble* sat at the back throwing ink pellets, farting and 'mmm-ing' to put off Mr Pants the maths teacher, and the other pupils tried to impress *Gem-X* by staging mock fights, *Shuttle* would be sat right at the front, doing its homework and asking all the right questions.

You see, on paper, *Shuttle* would get a little gold star. It accurately simulates one of NASA's pride and joy, and allows you to take the beast on test flights and up into space with a series of set missions. But although the game would pass all its A-Levels, it would be crap at football, because it is, quite simply, utterly, utterly unplayable. Utterly.

The fact of the matter is, space shuttles aren't the kind of things you or I could handle in real life, so for a simulation to be any fun it would have to be drastically simplified. But *Shuttle* isn't. There are more dials and gauges in this game than all the other flight sims put together. And that, for me, doesn't make the thing entertaining — which is the point of a game in the first place.

Nope, you'd be better off playing a manual — that's the most accurate analogy I can come up with. And the pretty-but-slow 3D graphics engine doesn't help. So the programmers should get a pat of the back for being so clever and cramming an entire shuttle onto a couple of floppies. But a smack in the gob for being smart-arses and missing the point entirely. The old Dragon 32 game I played as a kid was much more fun. [MB]

OVERALL 48%

DOGFIGHT

PowerPlus XL £14.99

MicroProse's year-old game is a straightforward beat-'em-up with one subtle difference: the combatants are ugly women. With six gruesome bitches to wrestle with, and a variety of special moves at your disposal, it's your job to rearrange the faces of people you wouldn't consider snogging even if it was for a slice of Dairylea.

Actually, that's a lie — but it's a damn sight more interesting than the real game which is, to put it bluntly, crap. Even at this price.

The idea behind it is interesting enough. Twelve planes have been plucked from history for you to get to grips with. There are a variety of missions to tackle, each historically accurate (or so it says here), and each suitably different enough to warrant inclusion. Spitfires, MiGs and other much-loved aircraft can be flown, and each supposedly handles as it would in real life.

But by far the area with the most potential is the 'What If?' section which allows you to taken on any of the 12 aircraft in another of your choosing. So, a WW2 plane could be pitched against a super-modern aircraft, and the results are sometimes surprising.

Okay, so far so good. But whereas *Dogfight* should be an airborne scrap the likes of which we've never experienced before, it actually turns out to be very dull. The 3D routine is sub-standard compared to MicroProse's other sims, and the action itself amounts to little more than lining up a few pixels in a cross-hair. A real missed opportunity, sadly.[HA]

OVERALL 57%


Hurry Caine! The photographer is coming!

REACH FOR THE SKIES

Hit Squad £14.99

With *Overlord* falling smack bang into the category marked 'Pretty Good', it comes as some surprise to find that the flight sim Rowan Software created previously is a damn sight better, and now even cheaper.

It's back to the days of the Battle of Britain, where the War was decide purely by the pilots' courage and not by who had the best lock-on facility and the most intelligent missiles. You can play on the good side (the British — obv.) or the bad side (the Germans — boo!) and take part in simple one-off missions or the entire campaign. Strategy buffs can even play a bigger part in the deployment of reserve planes to the different airports over the country, but it's all pretty basic stuff and not worth bothering with unless you've got no friends and lots of spots.

The 3D routines stand up surprisingly well to today's flight sims. On an A600 it chugs along nicely, but on an A1200 it's positively beautiful and the shading and shadows give such depth to the various views that it's hard to believe that the game is almost two years old.

In fact, I'd go so far as to say that *Reach For The Skies* is the third best flight sim on the Amiga. If you've played *Knights of the Sky* to death, and *Combat Air Patrol* is a little too modern for you then this is certainly well worth a few quid or 15. [HA].

OVERALL 88%

F-117A

PowerPlus £16.99



The grey thing raced over the brown bit towards the black bit, which was just below the large blue area.

Talk about over-saturating the market! PowerPlus obviously thinks we're a nation of frustrated wannabe pilots, as this is the third flight sim (counting *Shuttle*) released this month.

So what's different? Well, *F-117A* simulates a more modern aircraft with enough firepower to blow up a small country. And while that is a good thing (newer crafts are generally easier to fly, and blowing up things is a lot simpler) for some, and this includes me, proper dogfighting — with whirling props and chattering Spandaus — is more preferable.

And it's for this reason alone that the game is scoring slightly less than *Reach for the Skies*. While *F-117A* has better presentation, the actual combat element is less exciting than Rowan's simulation. Had these two games arrived separately, I'm sure I'd be raving about *F-117A*, but when you can pick up a better game for two quid less, it's hard to enthuse about it. Of course, if you prefer flying the friendly skies in a more modern plane, then simply swap the two marks over. [HA]

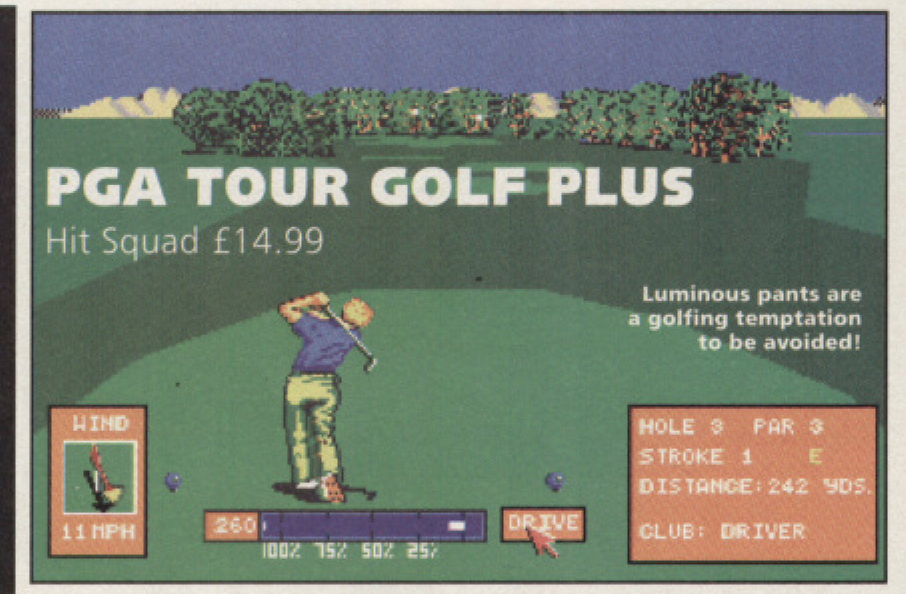
OVERALL 78%



Oh my god I've pooed my pants!

PGA TOUR GOLF PLUS

Hit Squad £14.99



Luminous pants are a golfing temptation to be avoided!

It's come to my attention that some software companies scour reviews for small quotes they can stick on the back of a game's box as some kind of unofficial endorsement. With this in mind, I have the following to say: This is the best golf game there is... excellent.

Oh. Glancing at the bottom of *PGA Tour Golf*'s new budget packaging reveals that some former colleague has got there first and uttered the exact same phrase (which is why I said it too — it was a joke, you see). Surely this is misleading. By my reckoning, the game is over four years old, and the quote probably isn't valid any more. After all, everyone knows the best golf game is *PGA Euro Golf*.

Still, if you haven't got the cash to snap up the more polished version, now's your chance to pick up a little slice of gaming history with the added bonus of three additional courses for a more than reasonable price. Yum!

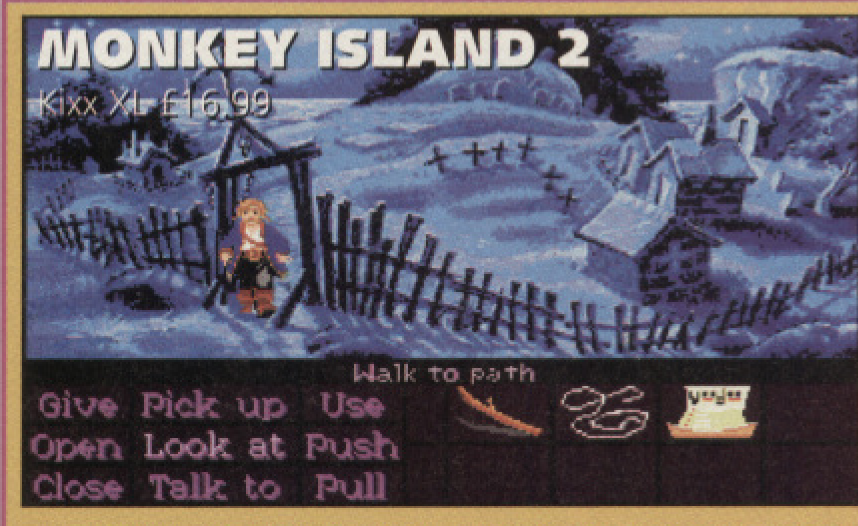
PGA Tour Golf is simple stuff. The interface is clear and intuitive, but not so intelligent it does all the work for you (a problem that plagued Ocean's 'Winona' Ryder Cup Golf). The graphics, too, are pretty basic, but that's no bad thing as many golf games — and MicroProse's springs to mind here — have been too ambitious with the visuals and slowed the whole thing down. Nope, *PGA Tour* relies purely on playability. Which is what makes it so excellent.

At this price you'd be daft to miss *PGA Tour Golf*. Since its new appearance, it's certainly had us hooked and even on some occasions more participants than a league of *SWOS*. And you can't recommend something more highly than that. [HA]

OVERALL 92%

MONKEY ISLAND 2

Kixx XL £16.99





I challenge Anneka to completely re-build the town of Trondheim. With her bottom.

What on Earth is the world coming to — almost 17 quid for a budget game? Blimey, in my time full-price games cost less than a tenner, and the budget classics were £2.99. And they were better than this modern rubbish you lot call 'entertainment'.

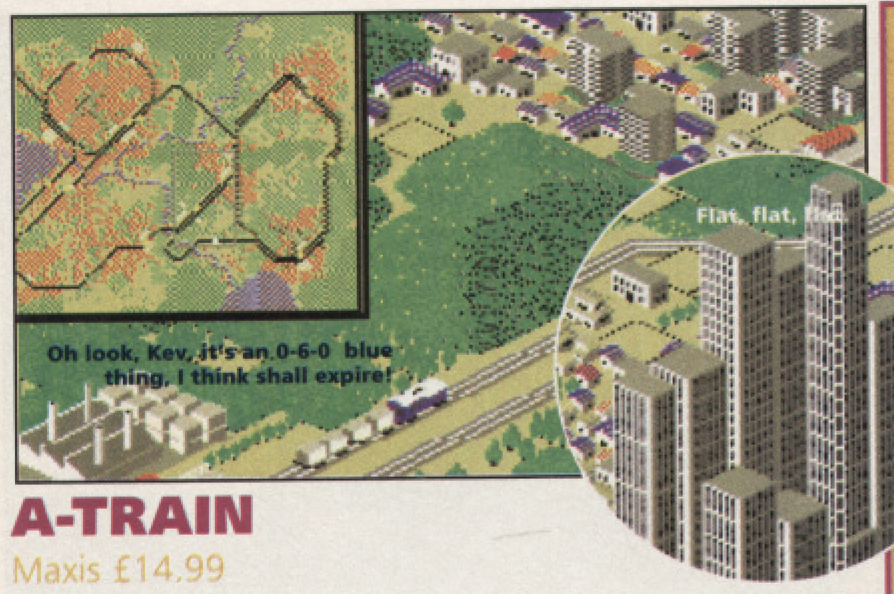
In honesty, they weren't. And £16.99 for what remains one of the best graphic adventures on the Amiga is not a bad deal, especially when you consider that it comes on 11 disks — surely a record for a game this price.

Following on almost directly from the original, *Monkey Island 2* is bigger and better in every way than its predecessor (which, for the record, came on only four disks). Once again Guybrush Threepwood is the hero of the tale, and once again the evil pirate LeChuck is causing all the problems — only this time the fiend is a ghost!

Although the disk accessing is sometimes frustrating, *Monkey Island 2* is almost perfect. With the recent glut of graphic adventures, I was expecting to find that this LucasArts classic a touch dated, but if you made the user-interface a bit more intelligent this could be released today at full-price.

With imaginative puzzles, a choice of difficulty levels and humour in abundance, *Monkey Island 2* is the perfect game to wile away those Wintery evenings. The message here is simple: if you don't get it, you're a complete spaz. [MB].

OVERALL 90%



A-TRAIN

Maxis £14.99

A nice little software prize, in the shape of our copy of this very game, to the clever reader who can tell me which giant of Be-bop (that's a kind of jazz, pop addicts) wrote the memorable tune, entitled 'A-Train'. Got that? Okay.

God games, though. They're great aren't they? I mean, I like nothing better than to look down on the rest of you buggers from atop Mt. Olympus, a-dabblin' in your affairs, a-stealin' your girlfriends and generally metamorphosising into interesting waders, including, on one memorable occasion, a spoonbill.

No but seriously, when a game's got a Maxis pedigree, then the gods themselves do tremble. And *A-Train* was a particularly cunning attempt to steal the sacred Signal Box of Dreams from Hornbius, god of railways, because unlike the company's previous offerings, it didn't have the word 'Sim' in the title — which was odd, because that's exactly what it was. Crazy-bonkers, eh?

When *A-Train* was released, it went buffer to buffer with MicroProse's *Railroad Tycoon*, and won. It's been out on budget afore, (The Hit Squad wanted £17.99) but this time it's Maxis itself which has re-released the old choo-choo, (at a plumb loco £14.99) to co-incide with the second (or is it the third?) coming of several other things which it has but newly-budgetised under the 'Sim Classic' label, to capitalise, no doubt, with the release of *Sim City 2000* on the Amiga (see our review on page 68). But this time you also get a free two disks-worth of the *A-Train Construction Set*, which allows you to edit your terrain as well as your trains, instead of just sticking to the set game scenarios.

So what's it all about? *A-Train* combines the classic, er... Sim Classic business of masterminding a metropolis, with the creation of a transport system (the trains bit) and financial wheelin' and dealin' on a stock exchange. The game scenario is that at some time in the not-too-distant future (i.e. next week, prob.), the transport system has encountered 'smell-lock', and no-one can move for all the pollution and stuff. Governments act and ban the use of all vehicles which rely on the internal combustion engine, leaving the railways with an effective monopoly. In short, politics fans, John Prescott's dreams have come true — or have they? 'Cos what remains, John, is not a nice big state monopoly, but a commercial free-for-all in which you endeavour to emerge as Isambard Kingdom Brunel rather than good ol' Casey Jones, who though undeniably fab at a 'steamin and a rollin', couldn't add-up for toffee, and never wore a pin-stripe.

A-Train is hard; not in the sense of punching someone lots and having eye-catching tattoos, but in the sense of 'a bit of a bugger to win at'. Ah, but then who said it was easy being immortal? [HA].

OVERALL 89%

THE VIRGIN COMPILATION WITH NO NAME

Virgin £34.99

When a third-party publisher decides to release a compilation, it is usually forced to take a package from another software house and therefore inevitably to comprise with a mixture of A and B-grade titles. Thus, the comments from many reviewers tend to read: "Generally a good compilation, but only really worth buying if you haven't got so-and-so."

Well, I can firmly state that this Beau Jolly release breaks all the rules. In fact, I'd go so far as to declare it the best compilation I've ever come across, and one that's worth buying even if you have three out of the four titles included. Wow, eh?

Let's kick off with the 'weakest' of the bunch — a game that's still worth the 84 percent we gave it a year ago. Converted from the popular Williams coin-op, *T2: The Arcade Game* is a shoot-'em-up very much in the *Operation Wolf* mode. Split into several distinct and taxing missions, it's your job to stop the rampaging Terminators from travelling back in time and taking out John Connor (who, as fans of the film will know, is destined to become mankind's saviour after the nasty machines take over the Earth).

Converted by Probe, who with this and *Mortal Kombat* proved that it was possible to convert a decent arcade game to the Amiga with a negligible loss of quality, *T2: The Arcade Game* is an enjoyable blast. The graphics are finely polished and the music and sound effects help drive the game on nicely. But it's the relentless non-stop action that really grips, with only experienced gamers standing a chance of getting very far.

Next comes *The Chaos Engine*, arguably the best top-down shoot-'em-up the Amiga has ever seen. Presented with the now-obligatory Bitmap Brothers spit and polish, the game places you and a second player (either computer- or human-controlled) in a series of puzzle-based missions, where secret rooms and hidden areas are an integral part of the action, rather than superfluous fillers.

I reckon chubby Dave Upchurch under-rated this when he first appraised it, as its score should have been at least well into the 90s. And it's still tops even today.

Cannon Fodder 2 has just been released, but in honesty this prequel is slightly better mainly because the missions aren't anywhere near as hard. A set number of troops are at your disposal, and it's your job to take out any enemy soldiers, buildings and vehicles using machine guns, grenades and anything else you can lay your hands on. A year on, this still remains one of the best arcade games on the Amiga.

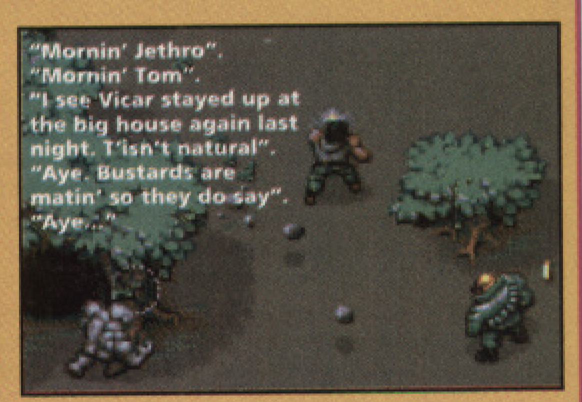
Sitting alongside these three shoot-'em-ups is *The Settlers*, Blue Byte's enchanting god game. And —yes! — it's the best of its genre, mainly because it's so damn cute. Once you've constructed a few buildings, it's hard not to sit back from your monitor and marvel at the fully-functioning community. Fishermen, woodcutters, foresters, knights... all these and more can be found in the game, and each has individual traits that dictate how they go about their business.

At £34.99, this Beau Jolly compilation (which, interestingly, has no name) is a blimmin' bargain. Every single one of the games included is one of the top games on the Amiga, and even if you're missing only two, I'd advise you to part with the cash. [MB].

OVERALL 94%


The flock of killer bilberries descended inexorably towards the Schneewitchenschloss (that's more German that is).


Hut, Hut, Hut... er, Hu!


"Mornin' Jethro".
"Mornin' Tom".
"I see Vicar stayed up at the big house again last night. T'isn't natural".
"Aye. Bustards are matin' so they do say".
"Aye..."



Christmas is a time of tips, of hips and haws and saline drips, when noses glow like fairy lamps and tongues adhere to festive stamps, when antlers on the reindeer butt and knobs on doors are twisted shut, when candle wicks are touched with fire and holly prickles with desire, and when at last the Yule log comes, my favourite tips are in The One. (Help, let me out).

ZEE

GENERAL TIPS

There's only one real way to become an expert at *Zeewolf* and that's to become proficient at the mouse control. Although the joystick method is perfectly fine for beginners, once the missions start getting real tough (from mission 12 onwards) the joystick doesn't react quickly enough to get you out of trouble.

The mouse control is actually not that difficult, just remember to use very small movements. Don't imagine you're sat in the cockpit of the helicopter when you're flying, imagine you're sort of controlling it by remote control (which you are after all). Don't bother messing about with the throttle (right button) when you first start, just spend some time getting used to how the Zeewolf reacts when you move the mouse. Remember that the Zeewolf is designed to react a bit like a real helicopter — just because you've moved the mouse don't expect an immediate change of direction, there's inertia to deal with, which means the helicopter is going to take a couple of seconds to switch to the new heading. It may all sound complicated and the first time you try the mouse you'll find it difficult, but start on mission one and just try flying around the landscape for half an hour and you'll be surprised just how satisfying it becomes.

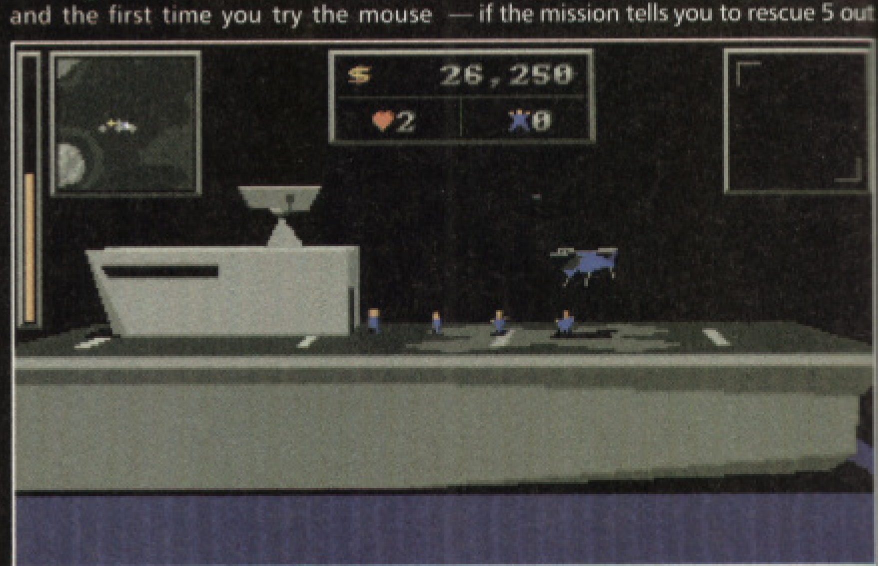
Even when you are proficient with the mouse you'll find that landing without a bump can be difficult, so try this little tip: when you're ready to land, drop your landing gear and then press CTRL to switch to joystick control — the autopilot now kicks in and you'll land perfectly every time. When you're ready to take off again, simply raise your gear and when you're clear of the ground press CTRL again to return to mouse control.

Vultures (enemy attack helicopters) take two AAMs to down, whereas all the other enemy aircraft take one. Mantis (Anti Aircraft Artillery) also take two AAMs to destroy, and Cobras only take one.

Use your full range. The enemy installations have the same range as your weapons. As soon as an enemy appears in your gun camera you're in range, so don't take on multiple enemies if you can avoid it. Pick away at heavily-defended areas by attacking the outer defences first.

To earn extra points rescue extra men — if the mission tells you to rescue 5 out





EWOLF

of 7 men then do the rescue before finishing the other objectives and collect all 7 men. Also, before you finish the last objective in a mission make sure you've got as much ammo on board the Zeewolf as possible, because unused ammo gives you more points at the end of the mission — and extra points bring you closer to that extra life! Enemy frigates are armed with turrets that either fire homing missiles or shells — both of which are deadly if the turret gets a bead on you. The turrets, however, have a limited amount of traverse, so always attack them from behind because the turret can't turn right round.

There's an extra life to be found on mission 26: Brass Rubbing. In one of the domes you'll find a replica Zeewolf; pick it up on the winch and carry it back to the carrier to receive an extra life.

Make sure you read the briefings properly. Often you'll find that rescue details haven't been included on the tactics screen, and it can be infuriating to fly around a landscape waiting for the mission to end because you've forgotten how many men you're supposed to rescue.

In order to mate a lone king with two bishops it is not only necessary to drive the opponent's king to edge of the board, but also into one of the corners! Sometimes the briefings will indicate that you have to do a particular job (maybe a rescue, or destroy a particular enemy) at one of several sites. Once you start the mission you'll find that all the mystery disappears because the exact location is marked on the tactics screen.

Be careful when shooting open bunkers and barracks. Once the doors are blown open, stop firing. There is the risk that you can destroy the building if you keep firing before the little man has a chance to get out. Obviously, if you've rescued enough men for that particular mission and are feeling mean, then go ahead, kill as many of 'em as you want!

Remember that you lose weapons when you die, so if it looks like you're going to lose a life on a mission, don't overload the Zeewolf with weapons you may not get the chance to use. This is particularly important because you can find yourself on a mission with no weapons left and therefore no way to complete the mission.

Take care of payloads. If you're carrying a payload don't go bashing it about. All payloads can be destroyed if you bounce 'em on the ground too much, and if you lose one it can be difficult to complete a mission (mission 8: Where the Buffalo Roams for example).

MISSION SPECIFIC TIPS

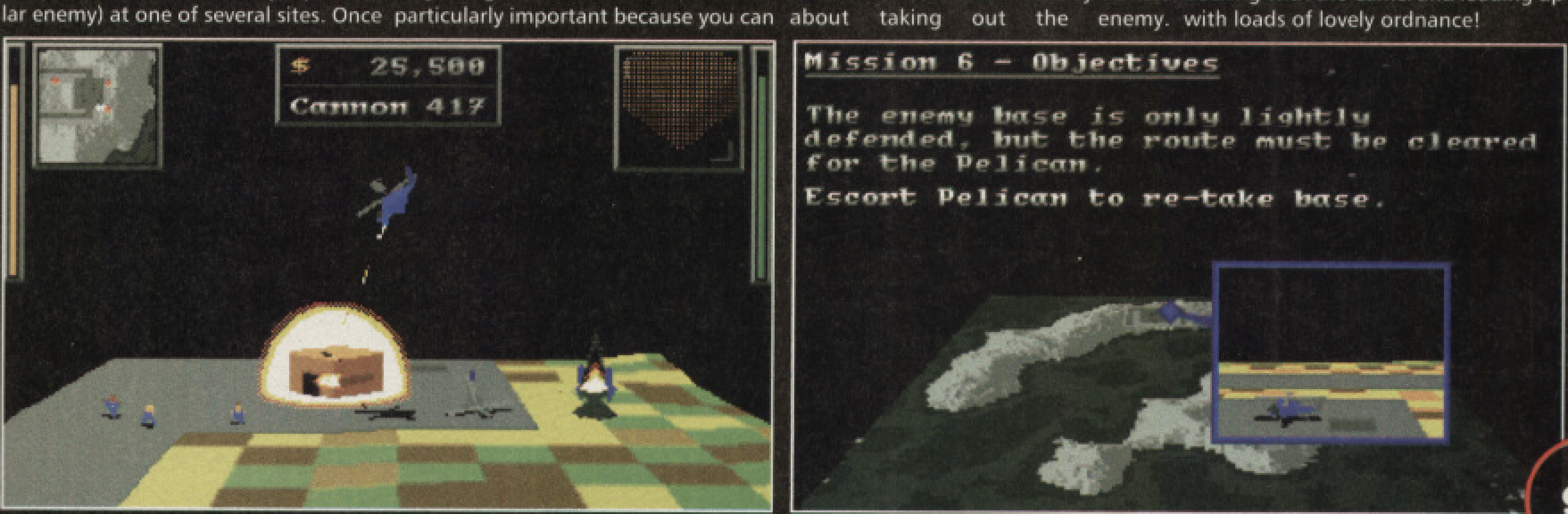
One of the most difficult missions to tackle is mission 22, Berserkers. In this mission you're given two Buffalos on the deck of the carrier and you have to destroy three enemy bases. Each base contains a dome.

Normally, with two Buffalos things should be pretty easy — just hover around the Buffalos while they trundle about taking out the enemy. Unfortunately this isn't going to work on Berserkers because the enemy will target your Buffalos before you, and will take them out in double quick time.

But there is a way to complete the mission because in the first dome (directly to the south of your start position) you'll find another Buffalo. Use the Buffalos on the carrier to take out the defences at this first base, and blow open the dome to release the third Buffalo. It's this third Buffalo that's the key because the enemy don't target this one and it can therefore trundle around quite happily and take out the other bases. Another toughie is mission 24, Hippodome. Here you start the mission with very limited ammunition (only 50 cannon). Just to the north of your start position is a blue dome with a Camel resupply vehicle inside. The dome is protected by a Hippo. The ammo on board is enough to either take out the Hippo or the dome, but not both, so what you have to do is get the Hippo to take out the dome!

Position yourself so the dome is between yourself and the Hippo, and while keeping in range of the Hippo (if it's in your gun camera then you're in range) put your gear down and keep sort of hopping up and down behind the dome. Eventually the Hippo will start firing at you and eventually some of the shots will hit the dome and blow it open. Once this happens, lift your gear and take out the Hippo before docking with the Camel and loading up with loads of lovely ordnance!





CRYSTAL

On the sixth day of Christmas my true love gave to me, the skull of teleportation, the socks of Kilrathi, the woolly tie of W'Oolwürthz and a nice orange.

For those adventurers having trouble getting started simply click 'DONE' upon entering the Character Generator. When you begin the game you will have the two characters from the story - Bethan (level 2 Cleric) and Yorath (level 2 Warrior). Both characters have excellent weapons and enhanced stats.

A character's inventory cannot be viewed until the start of the game. Here is a complete list of all the characters' possessions.

Morlock. (Paladin) Shirt, boots and pants, Knights' holy symbol, meat bread, apple, water flask, short sword, torch.
Delphina. (Thief)Shirt, Silk pants, apples (x3), water flask, lockpick, dagger, torch.
Sonja. (Warrior) Shirt, trousers, leather armour, meat (x2), water flask, short sword, torch.
Mirianda. (Assassin) Tunic, boots and pants, meat, water flask, longbow, Quiver, torch.
Apollo. (Paladin) Shirt, knights' holy symbol, leather armour, bread (x2), water flask, short sword, torch
Xandar. (Mage) Magerobe, apples (x4), scroll (Light), Scroll (Missile) water flask
Delanor. (Cleric)Clericrobe, pants, apples (x2), Potion (Healing),water flask, Clerics' holy symbol, mace, shield, torch.
Toecutter. (Thief) Shirt, boots and pants, meat, bread, apple, water flask, dagger, lockpick, torch.
Jasmine. (Assassin) Shirt, silk pants, meat, water flask, blowpipe, torch, cloth bag
Sirina. (Mage) Magerobe, bread (x3), water flask, Scroll (missile), Scroll (compass), Scroll (light).
Waylander. (Paladin) Shirt, boots and pants, meat (x4), water flask, short sword, torch. Watabe. (Warrior)Shirt, boots and pants, apples (x3), water flask, short sword, torch.
Thelzidra. (Mage) Magerobe, meat (x3), water flask, Scroll (light), Scroll (shield), Scroll (strength).
Myrkul. (Thief) Shirt, boots and pants, bread, apple, water flask, lockpick, dagger (x2), torch.
Oltravar. (Cleric) Clericrobe, boots and pants, leather armour, meat, water flask, potion (healing x2), Clerics' holy symbol, mace, torch.
Etrigan. (Warrior) Tunic, boots and pants, bread (x3), water flask, short sword, shield, torch.
Morgana. (Cleric)Clericrobe, apples (x3), water flask, potion (healing),mace, Clerics' holy symbol, torch.
Malik. (Assassin)Shirt, boots and pants, meat, water flask, sling, torch, cloth bag.
Yorath. (Warrior)Shirt, boots and pants, helm, meat, bread, torch, water flask, large shield, longsword +1.
Bethan. (Cleric) Clericrobe, boots and pants, meat (x2), water flask, Clerics' holy symbol, potion (healing x2), mace +1, torch.

LEVEL 1

Don't think for one minute that you can race through this level killing everything in sight. Before entering combat make sure all scrolls are scribed and weapons are ready. Also ensure that weak characters are at the rear of the party. When you enter combat with a creature always pay attention to your Health, and flee from combat if things get to tough. Break all wooden doors you find before opening them, this will give your characters extra experience points.

In the storeroom go to location X:10012 Y:9998 and press the switch on the north wall. This will move a wall to the right giving you access to some useful items. A rope can also be found in the storeroom.

Take the equipment key back to the barracks and unlock the door at X:10002 Y:9987 for 2 potion bottles.

After killing the guards in the Arena go to the Door with the red gems and wait. When it opens run in and kill the guard. The switch for the 'GO BACK' door can be found by walking backwards twice, this will reveal an illusion. Pressing the switch on the West wall will open the door.

Depth 2: After killing the guards use the key in the wall lock at X:10017 Y:10000. The door has a time delay lock and will open after about 10 seconds.

LEVEL 2

In the guardroom. Find a shelf with a shortsword, now turn right and walk into an illusion to find a helm. A switch can also be found at X:10009 Y:10000 which removes a wall at X:10008 Y:9998, this leads into a small room with two pillars. This room also has a switch to enable you to move between the two locations.

Find a switch in the Barracks to move the second pillar. This can be found next to the apple. The General's door switch also moves the pillar at X:10008 Y:9992 where you will find a chest.

Depth 2: This room has 2 doors, 2 wall gem slots, 4 shelves and an illusion. When the Longsword or Wand of Light are removed from either of the shelves a pit will open up on the square where you are standing and drop you through to the next depth. To avoid this, quickly walk backwards after removing an object from the shelf. The illusion in this room hides a pit which you can climb down using the rope from the storeroom on level 1.

Depth 3: Kill the guards in this room to gain 2 more gems. The door at X:10020 Y:10008 leads back up to the room with 2 gem slots. Make sure you jam this door with a dagger before going back upstairs otherwise it will close behind you. Now place 2 of the gems in the wall slots upstairs, then do the same on this depth. A wall will now have been removed at X:10014 Y:10008 revealing an open door at X:10011 Y:10008 with stairs leading up. Stand in front of this door, turn right and walk forwards through an illusion for some very useful items.

After unlocking the 'Guardians of the staff' door have a rope ready before going downstairs. Once downstairs climb down the moving pit and start searching the walls for switches. You will need to find 4 elemental stones before using the teleport on this depth.

Take the stones to the 4 shelves by the moving pits and place them on the correct shelves after reading the parchments. When all 4 gems have been placed in the correct order a wall will be removed at X:10004 Y:10007 (Depth 3). In this room you will find the Rod of Resurrection and an exit door.

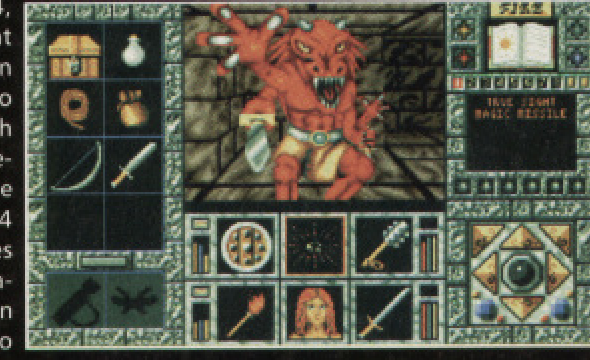
LEVEL 3

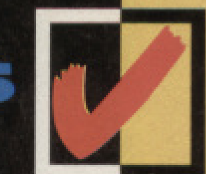
Several creatures need to be killed before you can start exploring this level, so make sure you have weapons and spells ready. Try not to hang about in one place for too long, and if things get rough head for the 'Sanctuary' room (to the West) to rest your characters.

Go to location X:10012 Y:10007, this switch will turn off the pit at X:10020 Y:10003 giving you access to several rooms. Search the walls for illusions. Hack down the door to the cells and search for a switch. Search the grate at X:10018 Y:9999 and you will find the scroll of light. Go to the floor switch at X:10008 Y:10006 and turn on the wall at X:10005 Y:10004, now click the switch at X:10006 Y:10003 to turn on the Fireballs, now go back to the floor switch and stand on it. The fireballs will destroy the door at X10007 Y:10004 and kill the creatures inside. When the creatures are dead stand on the floor switch again to turn on the wall, now get the sacrificial knife from the room. Once you have found the white pearl key take the knife to the long corridor with the moving pit and place it on the shelf after removing the scroll.

To gain entry to the Guardroom climb down the moving pit in front of the door, search the guardroom and you will find a black pearl key which will open the door to the Legions of Death.

Switches can also be found at these locations:- (X:10019 Y:9996), (X:10007 Y:9992), (X:10006, Y:9995), (X:10009 Y:1008).





DRAGON

LEVEL 4

When you enter this level stand very still, the dungeon square you are standing on is a 'safe' location and you cannot be attacked while you are standing here. Wait for the guards to appear on the square in front of you, then move forward and attack them. When you need to rest your characters simply walk backwards onto the square.

Head North and stand in front of the door at X:10027 Y:10000 and hack the door down. You will see a large floor switch on the square in front of you which is the trigger mechanism for 4 traps. To avoid being poisoned move forwards onto the switch and then quickly move back again. You will be hit by a few spells, but they won't kill you.

Pressing the switch in the corridor with the traps will move a wall behind you and allow you to enter the 'Stepping stones'.

Go East from the Stepping stones, this will lead to several small rooms with moving pits. Go down these pits and search for Turen's skull of Teleportation. Check your Magic Map to find the 'safe' squares in the 'Stepping stones. Eventually you will find a ruby key which will give you access to the 'Zombies' room.

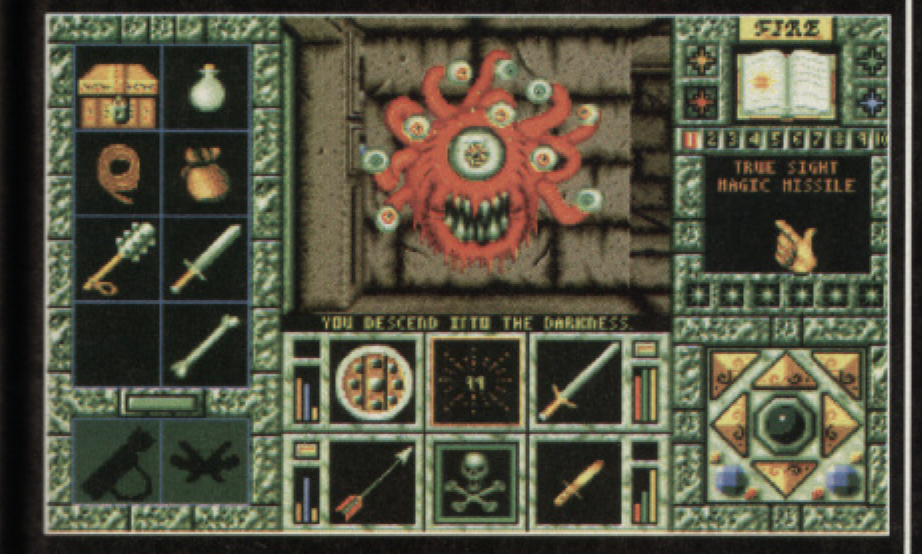
In the Zombies room, search the West wall to find an illusion and a +2 mace. Before taking the parchment from the shelf at X:10038 Y:10018, turn right and walk forward through the illusion, the small room here has a door which can be jammed with a dagger. Now take the parchment and run to the small room, let the guards in one at a time and kill them. Don't forget to jam the door from the inside after each has entered otherwise the guards will open the door.



LEVEL 5

As soon as you enter this level a skeletal warrior will attack you. Kill the creature quickly before anymore teleport into this location and then break down the wooden door to the East. Go through the door and stand on the floor switch then move left into an illusion to find a potion of healing, after a few seconds a confusion spell should be visible to the East. Follow the corridor with the flying spell checking walls and grates along the way. Eventually you will find a door.

Head for co-ordinates X:10038 Y:10012, here you will find a teleport which will take you to a room with several Zombies. After killing the Zombies press the switch at X:10044 Y:10014 to remove a wall to the South. Find the switch in this room to reveal the Emerald key. Now use the key to open the door in the West tower. Save your game before climbing down the pits in the West Tower as some of these pits go down through 9 depths.



LEVEL 6

Don't hack down any wooden doors on this level. The switch on the guardroom door also opens the door to the Drog kennel which releases 5 savage Drogs, so if you go into the guardroom don't forget to close the door!

Get the Amber key from the guardroom, this will unlock the door to the Drog pit. When this door opens retreat back to the guardroom and close the door before the Drogs get out. Let the Drogs into the guardroom one at a time before killing them.

Depth 2: Before climbing down into the Drog pit give each character 2 weapons and be ready to cast magic missile spells. Once in the pit turn left and fight your way to the West where you will find a door. Don't hack this door down! Double click the door switch. When the door opens run through into the room and the door will close behind you, now kill the Drog that followed you in. Keep double clicking the door switch to let one Drog in at a time until you have killed all of the Drogs. Pressing the switch at X:10021 Y:9989 removes a wall in the key room.

Press the switch at X:10031 Y:9980 to turn on the key room teleport at X10036 Y:9982. Once in the key room throw the knife down the left hand side of the corridor to remove the pit in front of you, now get the Topaz key from the shelf. Now go upstairs and use the key to unlock the door in the guardroom.

LEVEL 7

First open the wooden door to the South and go into the room. Get the lightning scroll and scribe it. Examine the pillar in the centre of the room and you will find 4 switches, press them in this order:- First press the one on the West wall, now press the one on the North wall. The War Drogs door will now be open.

Go into the War Drogs room and examine the pillar. Press the switches in this order:- First press one on the East wall, now press the one on the South wall. Now go back to the first room and you will find a passage that leads to the Armoury. Go past the Armoury and press the switch at X:10022 Y:10008, this will reveal a short passage leading into a large hall with pits and twisters. In the hall go to X:10014 Y:10012 and walk forward through the illusion, turn left and go to X:10018 Y:10013 and press the switch on the West wall, the wall at X:10014 Y10007 will now have moved allowing you to explore the rest of the hall.

The pit at X:10010 Y:10008 is an illusion. Walk over this pit and go to X:10008 Y:10006 and press the switch on the South wall, this will open the 'fountain of healing' door for about 12 seconds. In the 'Fountain of healing' room press the switch next to the door, this removes a pit at X:10008 Y:10012.

Go to X:10006 Y:10014 and press the switch on the East wall, this will turn of a pit at X:10013 Y:10013 and allow you to get the granite key from the shelf. Use the granite key to open the stone door at X:10007 Y:10015.

Go down the pits in the hall to find 2 switches which remove a wall near the 'War Drogs' room. Use the teleport in this room to get into the Armoury.

At 'Launch' throw an object down the right hand side of the of the corridor over the pit, this will turn of the second pit to your left. Now press the switch two locations to the East and take the breastplate from the shelf, go back into the hall an search the north wall for an illusion which hides a mighty axe.

After taking the axe go back to the 'War Drogs' room at the start of the level and get the Scroll of Confusion and the Agate key from the secret room. By now you should have 4 coins collected from the previous levels.

At the 'Wishing well' do not throw the coins down! Put the Gold coin in the cursor and climb down using the rope. When you land quickly drop the coin on the small floor switch to the Northwest. A pit will now open dropping you through to the next depth. Turn around 180 degrees and you will find an entrance to 'Edrik's tomb'

Use the Skull of teleportation to gain the 2-handed sword and shield. Take Edrik's bone from the shelf and identify it. Now go back to the wishing well and use the rest of the coins to get to the bottom of the shaft. On depth 9 place the last coin on the floor switch to the Southwest.

Now find the illusion in the East wall and press the switch before taking the teleport. The pillar at X:10019 Y:9999 near the entrance to the wishing well will now have been removed revealing 2 rooms containing special items.

Farming Grain

Always make sure to keep some grain stored for sowing. If you forget and miss a sowing season, you can lose a whole year's worth of food. Remember the grain you harvest has to last for four seasons.

When you allocate labour for sowing, keep in mind whether or not you will have enough men to harvest the resulting grain. It will take 1.5 times as many men to harvest as to sow. If you won't be able to fully harvest the crop, you may want to cut back on the sowing to save grain and labour.

Don't overplant early on. One field can feed plenty of people, and to farm too many will hurt you fertility for little benefit.

Consider using grain when you are starting out. It's the cheapest crop to get involved with, although it is labour intensive, and you can build up a grain stock pile without having to worry about maintaining it.

Building an army

Any type of weapon will at least double the usefulness of your fighters. Build or buy weapons as soon as possible.

Use maces and axes for a more aggressive army as they are better on attack. Use spears and axes for a more defensive army. Arm your soldiers with maces and spears if you are short on gold, as their wages will be less.

Archers and crossbows are invaluable for whittling down foes from a distance. No moderate-to-large army should be without them. Use knights if you can afford their wages and their doubled protection cost.



Defending against a siege

If your forces are large enough, and you placed a gatehouse in your castle, consider taking on the enemy in a battle but be careful - you don't know what the enemy is armed with until you attack.

If you plan on sallying forth, garrison your castle with some armed troops. If you don't, then don't waste weapons inside the castle walls - use peasants instead

Fighting a ground army

Surround enemy fighters with more than one fighter to attack from different sides. Attempt to lure the enemy into a marsh, and attack from the edge. Use knights to outrun or outflank the enemy. Use archers at the start of the battle. Keep archers out of hand-to-hand combat with defending infantry, or they'll stop firing to attack. If you can lower the enemy's morale from a distance through the use of archers, you may be able to cause the enemy to rout without getting hit once.

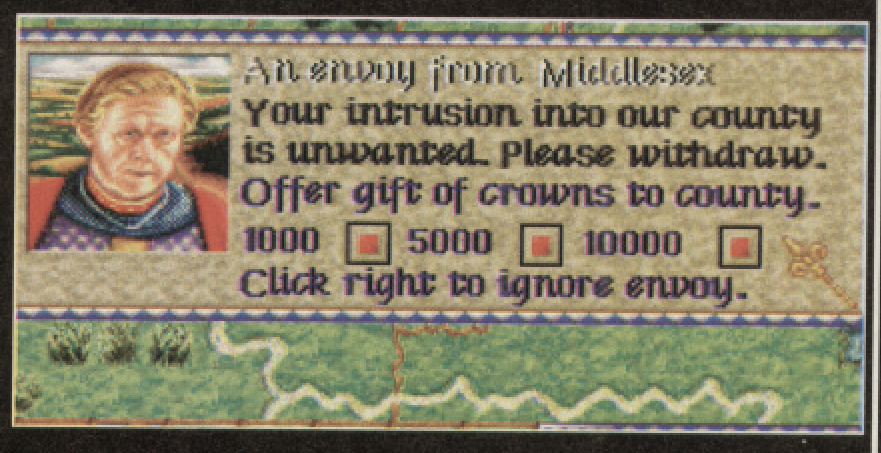
Eliminate enemy archers quickly if you can. Watch your morale.

Assign builders to make towers or ladders. Hopefully in your third turn, the walls will have been partly destroyed so that you can place your newly built weapons on them.

Try to attack from a number of fronts at once. The castle's defenders are divided evenly amongst your attacks, so the fewer attacks you make, the more defenders there are for each one.

When filling a moat, you should try to fill an area wider than one square. Larger openings allow you to place more fighters, ladders and towers on the castle.

When attacking a castle with fighters, ladders and towers, try to avoid locations that are one square away from a tower, keep or gatehouse as these structures give the defenders a bonus when repelling your attack.



Parting tips

Make alliances to divert some players' attacks from your territory. This may allow you to leave some borders less strongly defended - if your enemies can be trusted.

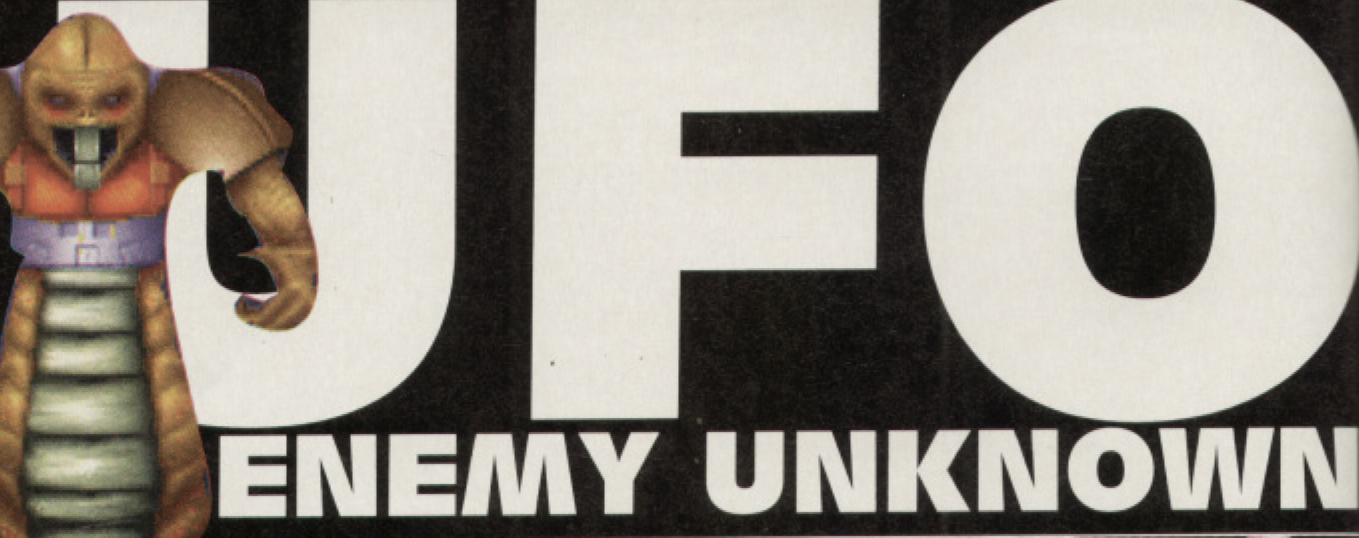
Adjust your seasonal tithe only by small increments, and watch its effects on happiness carefully. If all your counties seem to be going sour at once, try lowering the tithe.

When attacking a county, it's good to wait for a season in which there is a merchant present. If you succeed in capturing the county, the merchant may allow you to repair some of the damage done in the attack.

When you can afford it, you may want to build additional grain stockpiles in each of your counties. Then, you won't have to worry about feeding any armies that pass through your land - the grain can take care of them.

HE REALM

UFO ENEMY UNKNOWN



Getting started

First of all check your soldiers and sack any that have a firing accuracy of less than about 60. Keep hiring and firing soldiers until you have 10 good marksmen. This may take some time but don't worry. The funding countries won't kick up a fuss as long as you shoot down the UFOs with your interceptors. By the way, you don't have to go for every UFO with your Skyranger - the larger ones are the most worthwhile.

Buy three Avalanche launchers and missiles and equip your interceptors with Avalanches only. They are undoubtedly the most efficient. While you're at it, buy some Electro Flares and put them on your Skyranger. They come in handy for your graveyard shifts.

As for your soldiers, equip them with rifles and grenades, then hire 30 more scientists and 10 more engineers. Let your scientists research laser weapons technology to produce laser rifles for your soldiers.

If you still have some money left, start building your second base. The most efficient way is to build the bases roughly on the equator. If the first one is located in Florida, the second one should be built on the other side of the globe, in India or Africa. The next base could be in Japan, on the tiny pacific islands or in Europe.

Meet the people

Now you should be ready for your first encounter with the aliens. If you've shot down a UFO, save the game. If it's dark, wait until daybreak before you send in your Skyranger. If you can't wait, don't forget those Electro Flares. Move your soldiers under your Skyranger first and let them check the area. Turn them around on the spot, until you've covered the surroundings, then cautiously move them on, always leaving them some movement points for their automatic reactions.

After a successful fight you'll return with lots of useful stuff. Don't sell it all, let your scientists research it. Start with Alien Alloys (which leads to Personal Armour) and then go for Heavy Plasma (which leads to Plasma Beam). If you've already researched Plasma Beam, equip your interceptors with these weapons as soon as possible.

Keep all elerium if possible, it will be important later in the game. Of course, if an alien attack on your base leaves you with 5000 units of Elerium, you can sell 4000.

Mind games

If you are too successful, the aliens will start attacking your bases. Sometimes they terrorise cities as well so just send out your Skyranger and get rid of them.

The aliens can only mind control your soldiers if at least one alien can see them. There are three types of alien that can do this: Sectoid Leaders, Sectoid Commanders and all Ethereals.

Buy stun rods and try to catch one of them alive (having built an Alien Containment first, of course.) Research the living alien. Now you can build a Psi Lab and develop your soldiers' psionic abilities. some soldiers will get mind controlled more easily than others, so sack them.

Recruit and sack soldiers and train them until you've got at least two or three with a psionic strength of 90 or more. Put your super brains on your Avenger or Skyranger and let them mind control the aliens. Even if they don't succeed in the beginning, the practice will accelerate the development of their skills. Once their psionic abilities have reached 50 or more, they can even control Ethereals.

Try to catch living alien navigators, physicians and engineers to research them. Alien navigators or engineers can tell you something about alien crafts and their weapons or about new facilities for tracking UFOs.

Finally, you'll have to catch a few alien commanders. They'll tell you something about "Cydonia". Don't waste your time and money with weak interceptors. Research the Avenger, send it to Cydonia and kick some alien butt.

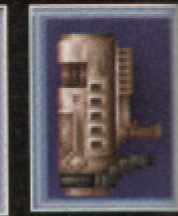












Tactics



You can use the Blaster Launcher like a can opener. Make your own entrance and send your soldiers through. If you don't need anything from the craft, simply shoot it to pieces with four Blaster Launchers and send in two or three soldiers to clean up the rest.

In a base, try to find the control room as soon as possible. The first Blaster Bomb goes through the tiny window at the side and opens a hole in the second wall. The second Blaster Bomb goes through this hole to the elevator, then go up and left or right. Enjoy the explosions! Even if you don't like this form of fighting, it's worthwhile seeing it. You can find the elevator even in complete darkness. If you put the cursor on it, you'll see the elevator rays.

In the middle of the game, you should aim to have five to eight bases. In the first base you should have two Psi Labs, two Workshops, 20-30 soldiers (two Avengers with about 10 soldiers each and 10 left behind to protect the base), 50 scientists and 80-100 engineers. Building an Avenger with only a few engineers takes a lot of time.

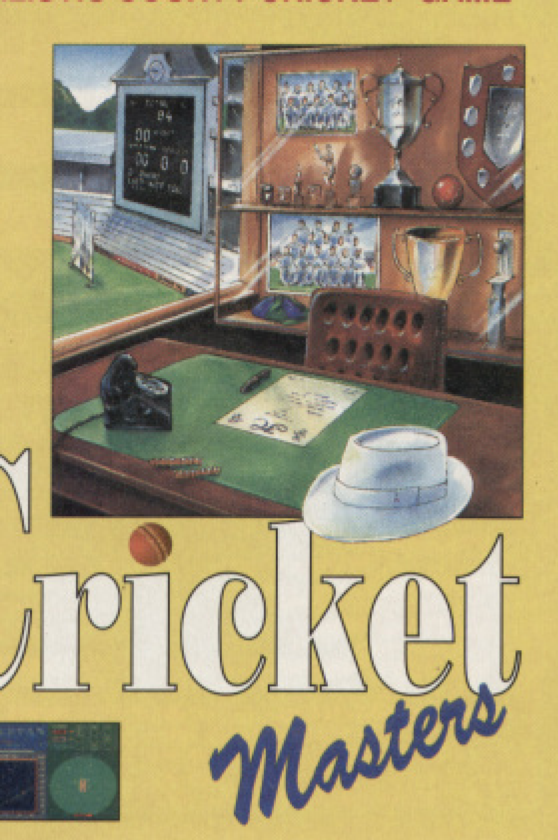
Above all, save the game as often as possible. If you lose a battle, or something goes drastically wrong, you can just reload and try again.



ESP Sports Management

TACTICAL SIMULATIONS

REALISTIC COUNTY CRICKET GAME



Cricket Masters

THEY THINK IT'S ALL OVER. IT IS NOW.

FOOTBALL MASTERS 5, THE BEST OF THE REST 3

THE POST — The Most Innovative Football Management Game Ever!

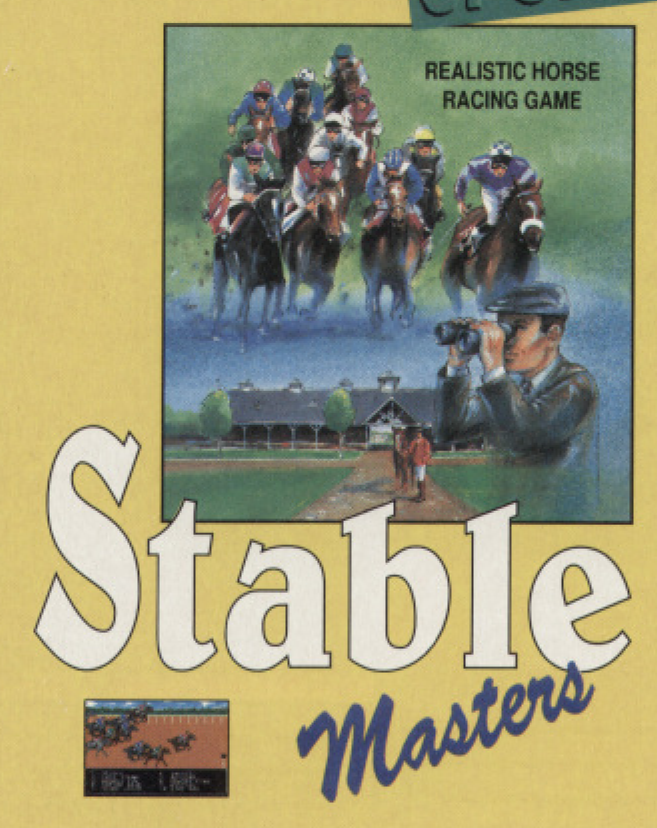
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Football Masters

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Formula 1 Masters

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CHAMPIONSHIP MANAGER

Football management is arguable more brutal than any beat-'em-up. And I'd like to take this opportunity to say, I love you Big Ron, please come back and kill Doug Ellis.

FROM PAUL BUSHNELL - MANCHESTER

Lets start with some hints on how to get rid of those unwanted players. If you have someone on the transfer list, and their 'Future' box indicates that certain clubs are interested in him, look at that club to see if they have got a full squad already. If they haven't, raise your wanted transfer fee to the maximum allowed, and add another player to a club that is better than your club. Add the player to the new club's shortlist, and look to see if the player is written in yellow — indicating an interest in the club. If he isn't interested, change the new club's formation around to include as many positions for the player as possible. If he's a defender, put three central defenders, both full backs and a sweeper in the formation. It is almost certain that this will sway his affections.

Now approach the player with the new club. Bid the wanted fee for the player, ie the maximum allowed. On your second bid, pull out of the deal by bidding nothing. Provided the other bidding clubs have enough money, they will bid this, leaving you to accept the cash, resign the new manager and gloat over your newly-owned cash!

Be warned — you can only do this for four players per week with each new manager, but once they've resigned, you can't use them again.

The next cheat will help you out when your goalie is a bit under the weather. Go to the club's details and select 'Another Club'. Look to see which club is just above you on this screen. Go to their squad details and see which player is in the GK position, ie reserve goalkeeper. If you like the look of him, you can have him on a free, season-long loan and you can play him even when he's injured.

Go into your squad details, and click again on the number 1 shirt. Now click on any of your players names. Click again on the number 1, then click on the SWP box next to the shirt numbers. Now click back on the player you chose to give the number 1 shirt to, and click on the number 1 shirt again. You will see that the player that had the number 1 shirt now is the number 00.

Go to your tactics screen and look at your team. The goalie from the other team will be wearing the number 1 shirt. He can still play for the club that owns him, but he can play for you as well at any time. To move him to another shirt number, just go into the squad details screen and swap the number 1 shirt with the shirt you want him to play at.

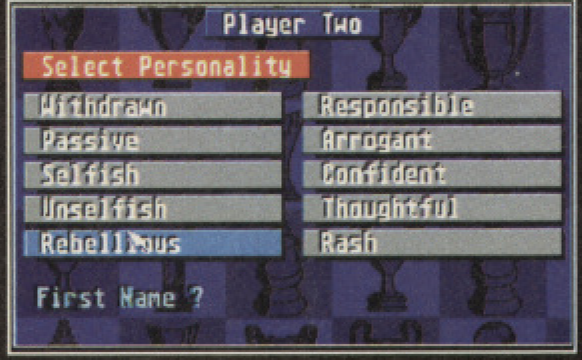
Now, a hint on how to bring your younger players through. First buy some young players, and put them up for loan. When they have been loaned out, look to see if they are playing for the new team. If not, terminate their loan, and put them back up for loan. When they get to play for a club, you can leave them there all season by looking at them when there is only one or two weeks remaining of their loan spell. Go to STA on their factfile and click on 'extend loan'. Click on 'allow approach' on the next screen, and bingo — he stays for another month. You can do this every time the loan is near to completion.

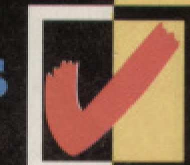
These next formations will make you win your division every single time, and give a Third Division club the ability to out-play and sometimes out-class Premier League clubs! It doesn't really matter how good your players are for these, but obviously, the better they are, the better your team will perform.

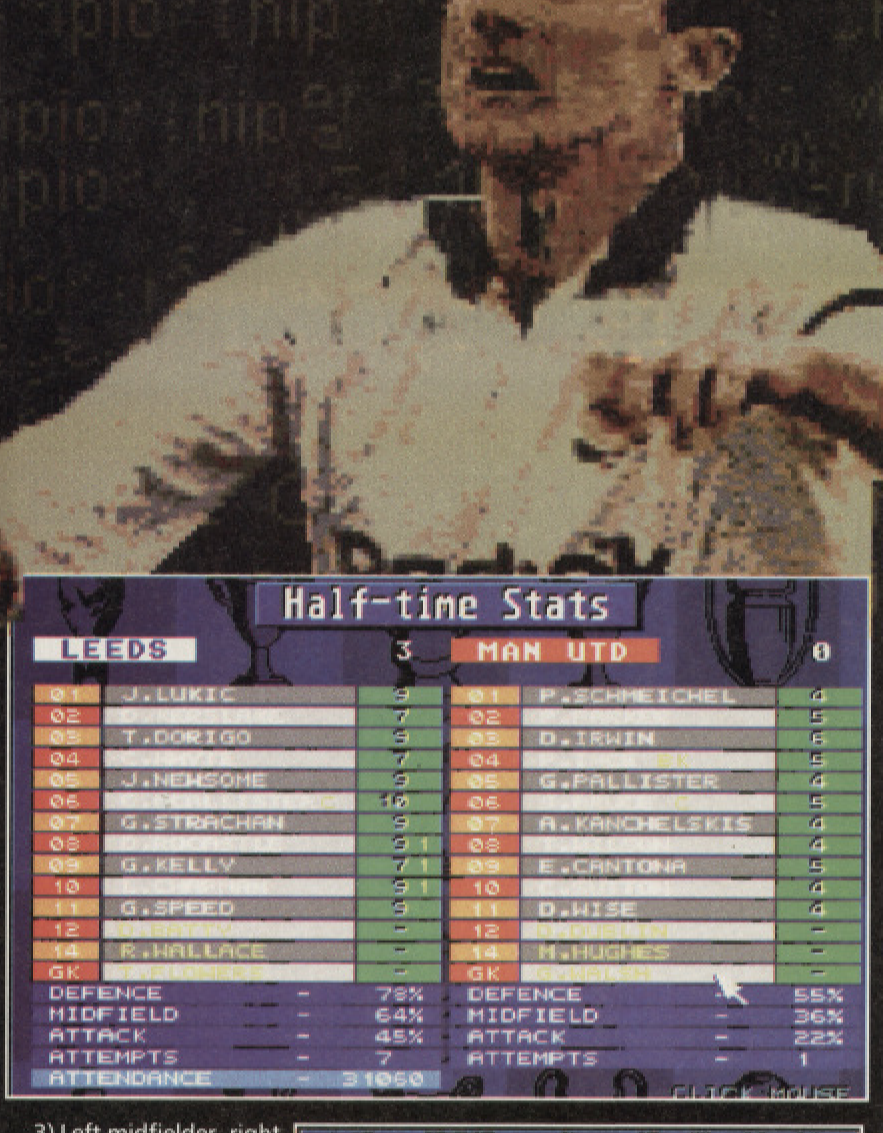
1) GK, sweeper, 2 centre backs, 3 central midfielders, support man, 3 central attackers. Tactic to use: long ball.

2) GK, anchor man, left midfielder, central midfielder, right midfielder, support man, left winger, right winger, 3 central attackers. Push all men forward. Tactic to use: long ball.

This formation over runs the opposition, and creates loads of chances for your team. The problem is, the opposing team will score at every chance they get. If you have two players, and you both play this formation, you will both score on every chance you get. The score will be a cracking 14-2 or 17-11 or any other ridiculous scoreline.







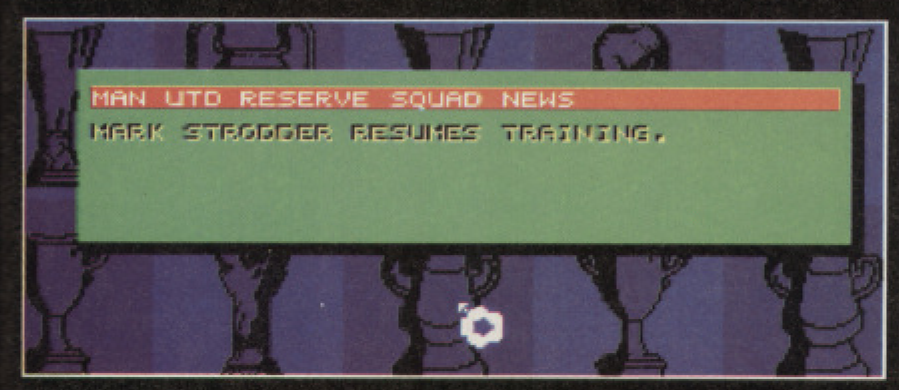
3) Left midfielder, right midfielder, 3 central midfielders, support man, left winger, right winger, 3 central attackers. Push everyone forward. Again use long ball tactic.

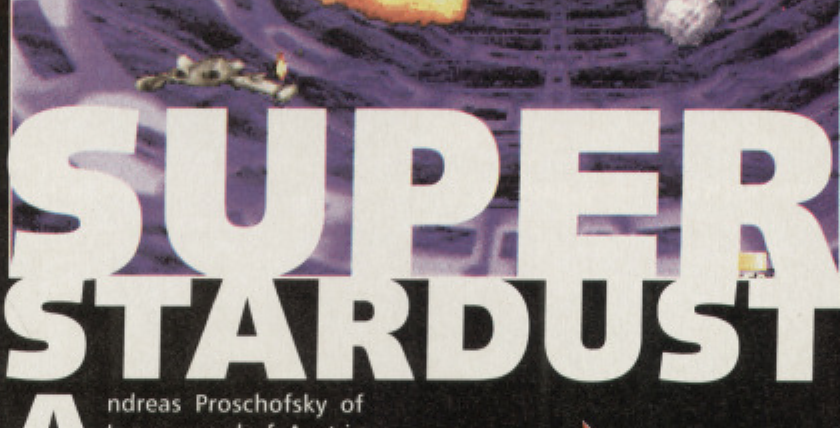
Notice the lack of goalie — hence all the goals scored.

One last cheat — how to make players retire. If a player (except goalies) is 30 or older, and you want him to retire at the end of the season, simply place him on the transfer list, fine him and insure him. Also, make sure he isn't in the team at the end of the season. He will now retire, leaving valuable space in your squad for other players, or for a youngster to come up.

If you want a squad of total reserve players to come up, sell all your younger players and buy old fogies. Then, at the end of the season, list them all and they will all retire. Due to you having no players in your squad, the game will promote about 15-22 youngsters from the reserves for the next season.

If you want to sell a player, but your squad is too small, simply loan a player in, and then you will be allowed to sell a player. You can then terminate the player's loan spell and be left with a 15 man squad. You can even sell five players by loaning in five other players, then using the selling technique to sell them. Once the players' loan periods are terminated you will be left with a meagre eleven man squad. No selection problems now!





SUPER STARDUST

Andreas Proschofsky of Langenzersdorf, Austria provided these, well, interesting cheats for Super Stardust — but remember, they won't work on the original Stardust game. They're not official Team 17 cheats by any means, but try 'em out anyway, because they're good and hot.

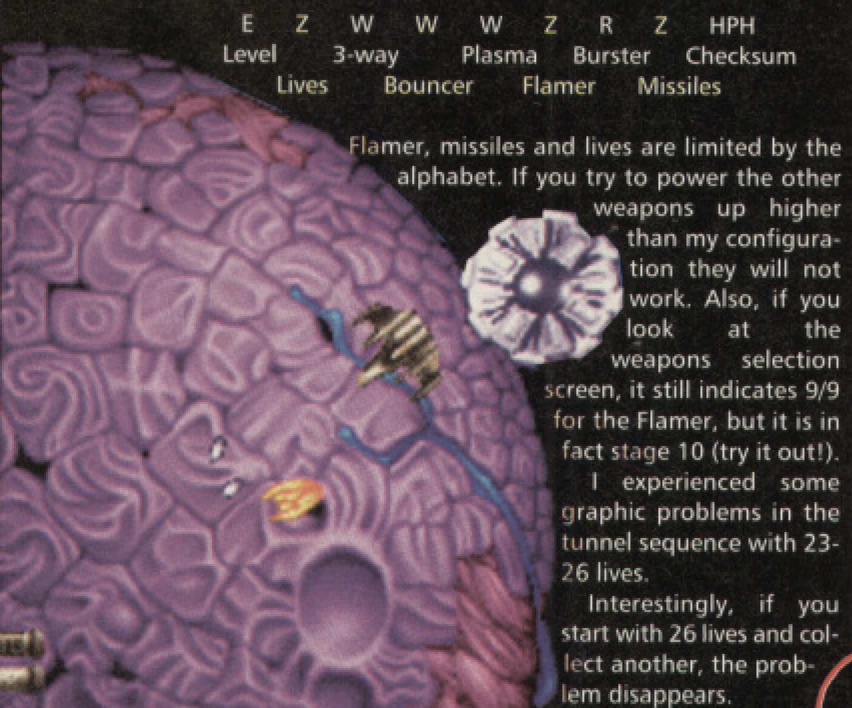
	26 lives	22 lives
START	FZWWWZRZHPI	FVWWWZRZHHE
1 TUNNEL	BZWWWZRZHPE	BVWWWZRZHHZ
2 TUNNEL+1 SPECIAL MISSION	CZWWWZRZHPF	CVWWWZRZHHB
3 TUNNEL	DZWWWZRZHPG	DVWWWZRZHHC
4 TUNNEL+2 SPECIAL MISSION	EZWWWZRZHPH	EVWWWZRZHHD

These will provide you with:

3-way: 7/3 Bouncer: 7/5 Plasma: 7/6 Flamer: 10/9 Burster: 2/2 Missiles: 9/3 (Cheated power level/Max power level)

This is the best tune-up possible:

E Z W W W Z R Z HPH
Level, Lives, 3-way, Bouncer, Plasma, Flamer, Burster, Missiles, Checksum



Flamer, missiles and lives are limited by the alphabet. If you try to power the other weapons up higher than my configuration they will not work. Also, if you look at the weapons selection screen, it still indicates 9/9 for the Flamer, but it is in fact stage 10 (try it out!).

I experienced some graphic problems in the tunnel sequence with 23-26 lives.

Interestingly, if you start with 26 lives and collect another, the problem disappears.

Been an Amiga owner for years? Then you'll love our fab new idea. Over the coming months, we're going to list cheats for over 75 percent of all Amiga games ever released! Just cut out this page, stick it somewhere safe and in a few months' time you'll have the most comprehensive tips guide ever published. This month: most of the letter 'B'. And a bit of 'C'.



BARBARIAN (Psygnosis)
During the game, type 04-08-59, and the screen will turn grey.You are now invulnerable, but your character can still be killed by very high falls, and by the flame-hurling horned demon in the dungeon. To kill the final Wizard, you must have a shield. When his shot comes at you, use the defence icon, and it will fly back at him.

BARBARIAN (Palace)
On the final level when you confront Drax, walk forward. When the first fireball comes, jump, then do a forward roll into Drax. If you can't even get that far, then the best way to defeat an opponent is to roll into him until he reaches the side, then kick him. Keep doing this until you win.

BARBARIAN 2 (Psygnosis)
Hold down the HELP, M and E keys to replace lost energy.

BARDS TALE II: THE DESTINY KNIGHT
Find a band of illusionists, and kill off the front line. Make your caster conjure Disrupt Illusion, and you will keep disbelieving and gaining experience. Get one of the mages to cast a special member, a wind warrior (WIWA), or something similar.

Now go on a fighting rampage, and get about 2,500 GPs (which is quicker in one of the dungeons, and it gets you loads of experience points as well). Then pool all the gold onto your special member and enter the Adventurer's Guild. Remove your special member, and then save him with the gold, then add him again.

Put the money in the bank, then remove the special member, or just pool it to one of the party. Go to the Guild and add the saved special member again, who should still have 2,500 GPs and now one of the party does as well.

WIWA pools gold is then removed again with a total of 5,000 GP's. Keep repeating until you die of old age. Each time you do it, your gold is doubled. If you are tired of waiting for morning to come, enter then exit the guild. Find a band of illusionists and kill the front line. Have your castor conjure Disrupt Illusion, and you will keep disbelieving and gaining experience points.

BART SIMPSON vs THE SPACE MUTANTS
When the title screen appears (where the family are watching the TV together), type COWABUNGA. When you start to play the game, you will now have infinite lives.Type EAT MY SHORTS on the title screen for the ability to skip levels with the number keys.Try typing SHEEP IN A GROUP WEARING HATS at some point for infinite lives.

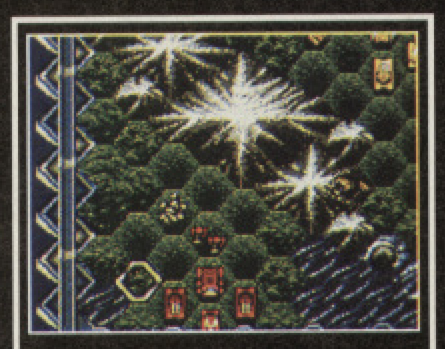
BARD'S TALE
To get loads of gold, transfer all the party's gold to one player on the Stats screen. Save him to disk, then load him back in and transfer it into another character. Keep repeating this until you have done it to all the players, then exit without saving. Load it back in, and all your players will have the amount of gold equal to that of the en-tire party before.



BARBARIAN II (Palace):
Step-by-step walk-through:
Level 1: left, left, right seven times, left, right, left, in the cave, and right.
Level 2: right, up, left, up, left, left, right, left three times, up, and left.
Level 3: up, right, right, up, left, right, up, right,left, left, up, left, left, up, up, right, right, left, left, up.
Level 4: hit the fireballs, then try to leap across. Use an overhead chop to hit the pit Demon's arms, and repeat until he's dead. Wait until Drax pauses between spells, then hit him with a flying head chop! Instant death!



BATMAN: THE MOVIE
While the title page is displayed (one with Batman & Joker, type JAMMMM. Keep pressing M until the screen turns upside-down. The words CHEAT MODE ON should appear at the top of the screen. You also have unlimited lives. Press F10 to skip levels. Retyping JAMMMM undoes the cheat mode.



BATTLE ISLE
Level codes:

0 FIRST	17 PHASE
1 GHOST	18 EXOTY
2 GAMMA	19 MOUNT
3 MARSS	20 FIGHT
4 EAGLE	21 RUSTY
5 METAN	22 FIFTH
6 FOTON	23 VESUV
7 POLAR	24 MAGIC
8 TIGER	25 SPACE
9 SNAKE	26 VALEY
10 ZENIT	27 TESTY
11 DONNN	28 TERRA
12 VESTA	29 SLAVE
13 OXXID	30 NEVER
14 DEMON	31 RIVER
15 GIANT	32 EUROP
16 CONRA	33 STORM

BATTLE SQUADRON
Type ELECTRONIC on the intro screen to call up the game options editor. Type in CASTOR during play, and the screen will flash green indicating that the cheat mode is active. Both ships are now invincible. Pressing F6 to F10 will select different types of weapons, while F1 to F5 will alter its power.

BATTLE VALLEY
Type ROGER MELLIE THE MAN ON THE TELE activates infinite lives cheat.

BEACH VOLLEY
Type DADDYBRACEY to activate the level skip option. The screen will flash, and you can then tpress F1 to skip levels.

BETTER DEAD THAN ALIEN
Typing CHAMP then pressing Help will show you the cheats available.
Cheat keys:
F1 Scatterbolts
F2 Multi Fire
F3 Auto Repeat
F4 Armour Missiles
F5 Stun
F6 Neutron Bomb
F7 Clone Ship
F8 Shield
F9 Skip Level
F10 Extra Power Bars

Level codes:

1 ELEKTRA	14 TRIPTYCH
2 SYZYGY	15 JABBERWOCKY
3 DRAMBUIE	16 WHIMSICAL
4 PLUG	17 CORNUCOPIA
5 SOPRANO	18 PUNJABI
6 MAYONNAISE	19 TIDDLY POM
7 FAUCET	20 KEWPIE DOLL
8 POTATO	21 SEPULCHRE
9 WOOMERA	22 EUPHEMISM
10 NARCISSUS	23 GRAMMARIAN
11 DEBUTANTE	24 CROSSWORD
12 FIRKIN	25 QUARANTINE
13 ACOUSTIC	

BARDS TALE III: THE THIEF OF FATE

For a bit of fun say Hamburger to the guard at the Mad Gods temple.



BEVERLY HILLS COP

Click past the high score screen onto the select difficulty page.Type MELLIE, and you will be able to access all the games.

BEYOND THE GATES

Typing THE END OF TIME DRAWS NEAR will call up a full character editor that enables you to change your stats and add any item to your inventory.

BIO CHALLENGE

Pause with the Escape key, and pressing G will advance you to the end of level guardian.

Level1: Get the green armour as soon as possible. If you have all of the amulet, don't go to the sphere unless you have collected at least four lots of monster remains, because you'll need them to battle the end of level guardian. He's a bit soft in the head, so time your jumps carefully and hit him there.

Level 2: There are four planets to visit; go to everyone if you want to get maximum points. Again, the green armour is very useful, so get it as quickly as possible. There's loads of ammo for the guardian of this level, unfortunately that means there are loads of monsters to deal with. The back of the guardian's head is his weak spot.

Level 3: Stand on the slabs, and somersault. There are six planets here, and the transporters are more difficult to so; so you have to watch more carefully.

BIONIC COMMANDO

Exit from level 1 exactly when the timer reads 1 for nine lives and a super high score.

BLOOD MONEY

Press HELP, and then the 1 or 2 key, and you will restock your supply of lives or money respectively.

BLUES BROTHERS

Wait until the character selection screen appears, then type in HOULQ to give you infinite lives. Now press the appropriate number key (1 to 6) for the level you want to play, then hit the space bar. When finishing a level, get the second of the two flags, and you'll keep your record collection through to the next level.

BOMBUZAL

Level codes:

8 ROSS	100 SAFE
16 RATT	104 FIRE
24 LISA	108 WORM
28 SINK	112 LAMP
32 DAVE	120 TREE
36 BIKE	128 SINK
40 IRON	136 BIKE
44 BIRD	144 BIRD
48 LEAD	152 TAPE
56 WEED	160 VASE
60 VASE	168 PILL
64 RING	176 SPOT
68 PILL	184 PALM
72 GIRL	192 LOCK
76 SPOT	200 SAFE
80 GOLD	208 WORM
84 PALM	216 NOSE
88 OPAL	224 EYES
92 LOCK	232 HAIR
96 SONG	240 SIGN
	248 MYTH

BRAT

Hold down the 1 . / and * keys, or the 1 , / and * keys during play to skip levels.

Level codes:

1 BISHIGMO	7 MOZIMATO
2 MIHEMOTO	8 HOZITOMO
3 SASUTOZO	9 MOKITEMO
4 SUMATZEE	10 ZUMOHATO
5 NOKITAGO	11 CHANASTU
6 ITSANONO	12 NAGAITSU



BONECRUNCHER

Level codes:

1 Golemstench	14 Bloodsmell
5 Scarab	15 Bonepowder
6 Web of Death	16 Nightmare
9 Underground	17 Monsterbreed
10 Deathchamber	18 Thunderstorm
11 Golemscave	19 Creepycave
12 Hornslut	20 Liquidation
13 Slimehole	22 Strata Gem

BRAIN BALL

Level codes:

2 WELLDONE	26 SMARTIES
3 PPHAMMER	27 LOGOGO
4 FORTUNE	28 SQUARES
5 READY	29 SPEEDIE
6 STEADY	30 SERPENT
7 NO GO	31 FLIPPER
8 JOYSTICK	32 COFFEE
9 RUTODFGP	33 DOENER
10 DENISE	34 NO COKE
11 BIGAGNUS	35 SMOKIE
12 CHIPCHIP	36 ALLSTAR
13 HATTHATT	37 SOFTWARE
14 FRANKLIN	38 COMPUTER
15 PJOTRE	39 DISKFULL
16 HUI LUIS	40 HARDWARE
17 ESCAPE	41 HOOLIGAN
18 CONTROL	42 LEVEL 42
19 SPACE	43 OWLPARTY
20 AMIGAFUN	44 FREESHOT
21 LAMBADA	45 BIERZELT
22 ERTERZUT	46 LAADAADI
23 LEVEL23	47 LAADAADA
24 BIGDREAM	48 NOWAYMAN
25 CINEMAXX	49 RUSHRUSH
	50 THE END

BSS JANE SEYMOUR

Level Codes:

2 SLUMBER	Also:
3 INTEREST	WROOM
4 BULKHEAD	BLACKOUT
5 SHOWROOM	HAMPERED
6 MUSHBASH	ROOKIE
10 VICTORY	WARRIOR
12 FRENZY	TRAPPED
14 CROWDED	HANDYMAN
16 VOLTAGE	RADIATE
18 PRIMATE	GLOOM
20 TRIUMPH	MADHOUSE

BUBBLE BOBBLE

F1: advance one screen
F2: advance 6 screens
F3: advance 11 screens

If you can get to boards 10, 20, 30 & 40 without dying, a door will appear to take you to a secret level. Wait a few seconds on boards 7 & 22 until the umbrella falls, then grab it to warp ahead 6 levels. On the first screen, bubble the first two monsters and then fill the screen with hundreds of bubbles. Hold down the fire button after losing your last life, and you'll get another set of lives, although your score will be reset.

On level 100, jump on the small platforms to collect all the green potion bottles, and they will give you lightning bolts. Jump down alongside the wall, and shoot the monster. After 100 hits, he will turn into a bubble, which you can burst to complete the level.

Or: on level 100, as soon as you appear jump up and get the lightning bottle, then fall to the bottom left-hand corner. Face in to the corner and fire like hell. The big guy at the end very rarely goes into the bottom corner, but if he does don't worry, just repeat the process. After 25 hits with the lightning, he will be inside a big bubble. Burst it.

If you get to level 20, 30 or 40 without losing any men you will see a set of doors appear. Enter them and you will be transported to a secret screen. If you reach level 50 without losing a life, you will get an umbrella, which will transport you to level 70.

BUILDERLAND

Level Codes:
1 BUILD1
2 YOTTHA
3 BEARBY
4 OCTOPY
5 DIABLO
6 GOTIUS

BUMBY'S ARCADE FANTASY

Level Codes:
2 ACCESS
3 BUTTON
4 ISLAND
5 PRETTY
6 WINNER
7 ZOMBIE
8 LOVELY
9 SYSTEM

CAPONE

To find a "special bonus", go to the front of the Post Office. Shoot the ball at the top of the flag pole, and your score will go up. If you shoot it again, you'll see a screen with programmers on it. Shoot it again, and you'll be invincible, standing in the bank. At the end of that round, you will start at the beginning with warp speed.



BRIDES OF DRACULA

When you're Dracula, go right from the first screen and turn the first two women into vampires, taking them back to their coffins. Then return to that screen again, walk between the lift and the second table and crouch down just past the skulls on the floor. A vampire should then appear ready to be put into her coffin. Do this again and again to get all eleven vampires, and then polish off Van Helsing before he knows what hit him.



CABAL

Type SCHLIKA during play. The border will flash, and now F2 finishes the level. Remember: you can still aim the cross-hair, even in pause mode. Now you can position the crosshair over the motionless bodies, then unpause the game and let `em ha

CAPTAIN BLOOD

When you encounter a particularly friendly alien, ask it the following question using the alien icons: CODE GG1. The alien will then give you the coordinates of another alien, called GG. Go to the specified planet, and ask GG for the coordinates of all the other aliens around by asking CODE INFORMATION HELP. If that doesn't work, then type in the name of the alien after the word HELP.

CAPTIVE

Combos for bases in Mission Two:
Masgot TR,BL,TL,BR
Traphet TL,BL,TR,BR
Phoopel TL,TR,BL,BR
Sodcket BL,BR,TL,TR
Zaitet TL,BR,TR,BL
Quelosod TL,TR,BL,BR
Saldet BL,TL,TR,BR
Mieusia TL,BLL,TR,BR
Pasdet TL,TR,BL,BR
Leatod BR,TR,TL,BL

CARDIAXX

Press the pause key, type in the name RACHEL, hold down the SHIFT key and tap the G key to freeze the time limit. For infinite energy, pause the game and type the name CAROLILY.

CARRIER COMMAND

Before starting, type GROW OLD ALONG WITH ME (with spaces), and then use the + and - keys on the numeric keypad to view all the objects. In the game, pause and type THE BEST IS YET TO BE (with spaces). The game will restart automatically, and print 'Cheat mode activated' in the message panel.

When paused, pressing + and - on the numeric keypad toggles Manta invincibility. The flying craft are no longer vulnerable to aerial attack, although collision with large objects is still fatal. Once a course has been programmed for the carrier, Mantas or Walruses, engage autopilot and click on pause. Pressing 3 on the keypad and unpausing again takes the corresponding craft directly to its destination. Pausing and pressing 2 replaces lost shielding, while tapping 1 refuels the craft in question. 9 shows the current difficulty level, 7 speeds up the game and 6 brings up the programmers' test palette, of all things.

CAR-VUP

Enter the following on the high-score table:
WHOOPSIE - start off on the prehistoric level
PUSSYCAT - receive nine lives.
BUMPER - give your car infinite bumpers.
ARNIECAR - 100,000 bonus points
WOAARRGGH - Gives you speed turn
R.J.TOONE - Infinite lives
BARMY CAR - Gives 1000 points



CASTLE MASTER

After the game starts, press shift, L and the RMB lots of times until you hear a noise. Look forward and you will see four coloured boxes. Shoot them for infinite lives, all ten keys, the ending or rock travel.

CAVE RUNNER

Get to level 2, then type SUB B BOYS (including spaces).The screen will flash blue, and then use the following keys:
F1 Gives nine lives.
F2 Sets the timer to 99 - useful for level D. F3 Jumps to next level.

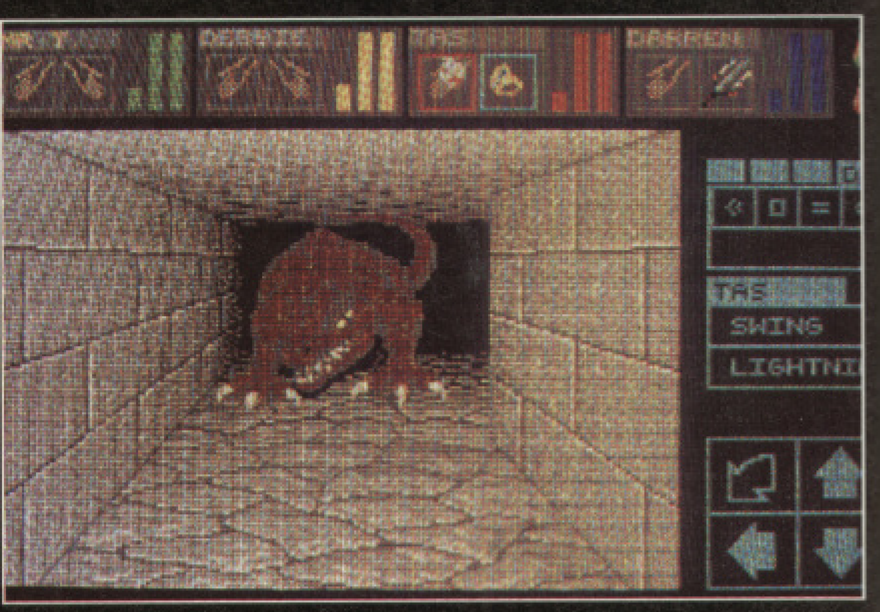
CHAMBER OF THE SCI-FI MUTANT PRIESTESS (KULT)

You don't have to complete all five Ordeals. Instead, go into the tunnels (from The Noose) and wait an hour. Then leave the tunnels and go to the Master's Eye. Wait around until the master dies. Search his body for the whistle, use it, and a panel will open up. Reach inside and grab the egg. Voila!



THE CHAOS ENGINE

Level Codes:
World 2: FKH QFM 2BX 6WB
World 3: PFN HHO #L2 #BX
World 4: 62K BCR #34 9N2



CHAOS STRIKES BACK

Find a dragon, and cast MON ZO GOR SAR and hit ESC to pause the game. Hold down the ALT key and type in LORD LIBRASULUS SMITHES THEE DOWN. Unpause the game and slay the beast. He leaves behind a firestaff, and your party will be invincible.

Undocumented Spells are:
GOR IR KU - Detects Monsters
GOR IR ROS - Detects fake walls and "invisible" (actually hard to see) pits
GOR IR DAIN - Detects "magic"
ZO IR NETA - Anchors the map at the point of casting, so that as you move around, the map view stays at the anchored position.

Here's how to kill a dragon:
1) Prepare all your players with MON IR VEN spells (mega poison cloud)
2) Use the green freeze life box on the dragon
3) Cast the spells, and then double up on each player
4) Wait... dinner will be served soon

CHAMPION DRIVER

Level Codes:
1 india
2 bravo
3 charlie
4 foxtrot

CHARIOTS OF WRATH

When instructed to press Fire to start game, instead move the joystick forward. You will activate infinite lives.

CHARLY

Level Codes:
2:ROOM
3:CLAW
4:NEST
5:WORD
6:FISH
7:AUNT
8:RUSH
9:TUBE
10:RICH
11:HAIR
12:SPOT
13:NAME
14:EDGE
15:DEEP
16:CASH
17:SALT
18:PACT
19:FIRE
20:STAG
21:LEAP
22:WORK
23:GLAS
24:LOOP
25:DARK
26:ATOM
27:TALK
28:COAT
29:LOAD
30:LIFE
31:PICK
32:POST
33:RING
34:GREY
35:BEST
36:DEAD
37:KNOB
38:TASK
39:BOSS
40:LAND
41:FREE
42:BANK
43:BABY
44:STAR
45:HINT
46:CHAT
47:FOUL
48:CALL
49:LINE
50:BEER

CHASE HQ:

During the game, press and hold the left mouse button and fire on the joystick while typing GROWLER. Pressing T will then reset the time back to 60 seconds. Also, after Nancy has told you about the car you're after, press the space bar repeatedly until the game comes on. Your car should now be doing over 1000 Kph.

CHASE HQ II

Hold down H and <F5> while the game is loading, now all the road-sideobstacles will disappear.Type IN A GARDEN IN (with spaces) then press the following keys for their effects; N — Skip Levels 1-6 — Level number W — Rockets T — More time. If the password doesn't work try either IN A GARDEN on the title screen, or the password with no spaces.

CHIP'S CHALLENGE

Start the game, then press F , and the screen will flip. Enter SAGITTARIANS MAKE BETTER LOVERS to give you an infinite supply of keys, shields, ice boats and magnets. Enter I THINK THEREFORE I AM so you don't need to collect chips to escape. Now you can press C to skip to the next level. Pressing F will return you to the game.
Level codes:
1 bdhp 2 jxmj 3 ecbq 4 ymcj 5 tqkb
6 wnlp 7 fxqo 8 nhag 9 kcre 10 vuws
11 cnpe 12 wvhi 13 ocks 14 btdy 15 cozq
16 skkk 17 ajmg 18 hmjl 19 mrhr 20 kgfp

SNIP TIPS

Well the festive season is upon us, and the stockings are burning gently in the fireplace while the smoke detector sits helpless due to uncle Bob having put the batteries in his new Casio keyboard. Oh look, Santa's brought me some tips. How very original.

BANSHEE
Core

Ta to someone by the name of 'The Sas 67' from Eccles who, though having a stupid name, has sent in a cheat for the A1200 version that gives you a level skip. Simply type in 'FLEV17' on the title screen or during the intro and press return (press any F-key to jump). Also, enter 'I AM EXQUISITELY EVIL' at the same point for a bit of fun (if you consider killing polar bears to be fun!) I also happen to know that CD32 owners of the game can get the 'Gore mode' by entering a high score as MARY WHITEHOUSE, while KANNIJADE KREW gives you invincibility with the option to skip levels by pressing the two shoulder buttons together.

SENSIBLE SOCCER
Renegade

Er... thanks ever so to Ben Riley from West Australia for this, well... wonderful little idea for the supremo soccer game that is *Sensi*. What you have to do is, at about the 90th minute of a game, position one of your men over by the boundary line to the right of the screen. When the final whistle goes, your man will be the first off the field and into the changing room. This means that he'll get a nice hot shower and be all happy for the next game. Yes. Thanks for that. It's truly brilliant (have you considered counselling?)

QUIK
Titus

Thanks to the numerous people that have sent in this little discovery on the Titus platformy romp. On Desert level 2, when collecting the clock, walk off the left of the ledge and the level will be complete. Stunning!

ALIEN 3
Virgin

Once you're into the first level, by taking out disk one and replacing it with disk two, you can move on to a later level after letting your time run out (the chest bursting bit an' all). Ignore the briefing screen, and get to some serious alien bashing!

FRONTIER
Gametek

I'm still getting tons and tons of queries about this classic, so needless to say I was more than thrilled to receive a new bug/cheat from an Inge Rafteseth of Norway. Thanks very much indeed mate, and the cheat goes, a bit, like this...

1. Buy a Tiger Trader, but don't bother with a crew.
2. Sell the hyperdrive and buy 10 MB4 mining machines and an escape pod.
3. Now simply activate the escape pod and then land it.
4. As usual after ejecting, you'll receive an Eagle Fighter (20 tonnes)
5. Ah! But when you check the inventory you'll see that the MB4s are still on board! Sell these, and apart from making a bit of dosh back, you'll increase the Eagle's capacity to 320 tonnes. Hello!

This ship can hold up to a class 6 drive, giving it a range of 288 light years! Even with a class 4 the range is 128 light years and 'normal' jumps only takes hours. Needless to say, this ship is ideal for those nasty timed military missions (and just about everything else!) Incidentally, does anyone know what "Jassa, du kan Norsk? Meget bra, meget bra" means? My guess is "Do you speak Norwegian? Very good , very good" but I'm not sure! I just like it because it includes the word 'bra' (chortle chortle!)

PREM. MANAGER 2
Gremlin

Well you've asked and asked, and I have reluctantly agreed to accommodate all the sad perverts out there (which sounds a bit suspect in itself) by printing the infamous 'Breasts and Legs' code for the club secretary. Just don't let anyone know I was the one that told you! Go to the phone and type 089869. You'll have to work out what else to do for yourself!

GLOBDULE
Core

Thanks to the many people who've sent in the World codes for this recently-budgeted puzzler. And the complete list goes...

1. HFCNASAKEZDV
2. UDDCASNZEZDV
3. TLPPASNQEZQZ
4. SHPWASBNEZEP
5. UAQNNTOGEZDR
6. EZPSASBREZRX
7. WHQQASSBEZUJ
8. SVQBASSSEZVP
9. SKCUNVNNSBDR
10. FGCONWNHFCDR
11. VGPHOMAASSDR
12. GOEBOQBUSWDR
13. RYQGOYNZGEDR

KID CHAOS
Ocean

Denis Wilson has very kindly sent in some codes for all the worlds on this interesting little platformer.

Secret Garden — NONE
Toxic Wasteland — LILBDKEAJNA
Toy Factory — NMOHCKGLGAB
Techno City — PFQOOAAICKTN

SUPER STARDUST
Team 17

Ta to regular tipster Alex Simms for these loverly little codes.

BZZZZZZZZZB — Warp 1, with 25 lives and full power-ups

CXZZZXZWWQS — Warp 2 and special mission, plus 20 lives

DWZZZWZTTLD — Warp 3 with 15 lives

ENZZZTZALPO — Warp 4 and special mission plus 10 lives

ZZZZZZZZZZZ — Cheat mode = 35 lives and full power-ups

RAILROAD TYCOON
CIVILIZATION
MicroProse

A little chunket of software doth flap its pretty little wings towards a Mr Mark Elliott of Nottingham (who's been with us since July '92 — good fella!) for sending in a couple of cheats for the two excellent Sid Meier classics above. Firstly, Railroad Tycoon... Okay, first freeze the game and go to the Regional Display. Now put the mouse pointer over the area that displays your money and press SHIFT and the number 4 (for the $ sign). Each time you do this, you'll receive an extra half a million doolons once you go back into the game. Next up is a cheat for Civilization that allows your settler units to perform their tasks in just one turn... When you've set a settler unit to work on, for instance, irrigation, click the mouse on the settler unit again and a box will appear in the centre of the screen with the settler unit having an 'I' on it. Click anywhere in this box and the settler unit will start flashing. Press 'I' again, and then repeat this process five times, and the square will now be irrigated in the same turn. This also works for mining (10 turns) or roads (2 turns). This is incredibly useful, especially on the two harder levels when you have to expand very quickly.

ZONKED!
Psygnosis

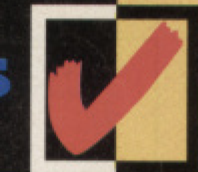
Ta very much and cheers to young Kevin Hoyle from Bolton for this little gem. By pressing Esc on the title screen, a password screen will appear. Enter a string of zeros, making the last digits show the level you want (i.e. 0000000010 = level 10). Do it quickly, as the password screen goes again.

F1 GRAND PRIX
MicroProse

Nicholas Hart from Luton has written in to say: As this has just been released on budget, I thought you might like to know this little cheat. If you're not doing too well, pull into the pit lane, but don't go into the pit. Now wait until the race has been won, then accelerate. As the race is already over, they'll not change your tyres, but they'll say you've won the race!

THEME PARK
Bullfrog

We've had tons and tons of requests for *Theme Park* (A1200) cheats, so do try out this little doobie, as suggested by Glen Clough of Newcastle: When asked for disk 3, hold down the C key and insert the disk. Keep the key held held down, and when the game continues, you should have tons of money.



GAMES SURGERY

Look. Let's get one thing straight. I've got a huge pile of games here. Some are great, some are not. When it comes to Snip Tips and Surgery prizes it's all very 'lucky dip'-like, so stop sending back the crap ones, you ungrateful gits. Yours, Matt The Medic.

Dear Matt The Medic,
I recently bought *King's Quest 6* and am seriously stuck in the catacombs. Can you draw me a map?
Ian Degaetano, Malta.

Ian, I'm afraid that space doesn't allow me to draw you an entire map for that level, but I can at least give you the solution for the catacomb area. Just stop reading when you want to carry on yourself (it'll make your game last longer believe me!) Okay... walk N, N, E, E, N to get to the skull room. 'Hand on' the pile of skulls to take one, and Walk S, W, W, N, W to spike maze. Get through (1st time only) and walk W, N to room with shield. Take shield and walk N, N, N, W, W to crypt. Take coins from dead man's eyes and walk E, E, S, E to crushing ceiling room and throw bricks into gears to stop crushing. Walk E, E, N, E to trap door and fall to level 2. Use tinder box on Alexandra's eyes to light room and walk W, W, W, W, W, S, S, E to find cul-de-sac room. Use hole to look through wall and spot minotaur. Walk W, W, W, S, S, E, S, E, E, N, E, N, N to find entrance. 'Hand on' tapestry to open door to lair, and walk over to pit and use scarf on minotaur. Watch minotaur and celeste cartoons.

Dear Matt,
I've been playing the brilliant Frontier: Elite 2 for ages now, but every time I try to complete an assassination, I just end up sitting there while my target does nothing. What am I doing wrong?
Paul Flint, Suffolk

Basically, the assassinations are hard enough at the best of times, but there's also a bug in the game that means any targets launching from an orbital station, er... won't. It's also not worth bothering unless you've got a high hyperspace capability, a hyperspace analyser and a radar mapper. Don't start fighting around planets as you'll get into trouble with the fuzz, so just launch a few naval missiles and bugger off into space as soon as possible.

Oh, one other thing. I've had quite a few people saying that the Frontier cheats I give out don't work. This is likely to be because bugs which appeared in the original release have been removed from later versions. Shame.

Dear Matt,
Alright. I've killed lots of things, I've sold lots of things, and I've flown around a lot. So why the bloody hell can't I get above Dangerous as far as the Elite rating in *Frontier* goes? I was under the impression that it didn't matter how you played the game, but my trading/passenger tactics obviously aren't doing the job. What should I do?
Dave Wright, Portsmouth

Though you can play whatever sort of game you fancy within Frontier, it will affect how fast you progress because you obviously won't have as many battles as a trader as you would as a pirate. There's a simple currency system employed which basically says that for every 256 ships you kill, you get a "Right on Commander" message. To get up to Competent you need two messages, to get to Dangerous you need four more, and a further eight more to get to Deadly. After another sixteen you'll get to ELITE, but this means, maths fans, that you must kill more than 7,500 ships!

Dear Matt,
When all else fails, grovel, so... 'Oh great master, the all-knowing one, the oracle of that which walks this Earth of ours, can you help me, please? (I like that. Nice opening — MTM) I'm trying to play *Dark Seed*, but I can't make any more progress. I've been through the mirror, got the microfilm, taken it to the library, read it, got the stone and car keys, energised the stone, but can't get any further. I tried to get the back issue of *The One* with the solution, but it was sold out. Please help.
Mervyn Stutter, Clacton-On-Sea.

Firstly Mervin, please don't ever write to me again if you intend to use your silly calligraphy pen. Though I realise some consider it an art form, I consider it an extremely silly thing, making simple tasks such as reading letters turn into enormous half-hour long affairs, where various members of the office staff try to guess what the words are meant to say (of course, I forgive you thanks to your intro!).

Anyway, Dark Seed... Obviously there's no way for me to check that you've done everything necessary before the things you mention in your letter, but here's what you need to do from the given point. Once you've energised the stone, use it on the axe to make a hammer (save this for the mirror). Return to Earth and go to the car. Pour the scotch into the gas tank and slide behind the wheel to use the keys on the ignition. Cross the portal one last time and enter the space craft. Use the gloves on the lever to initialise lift-off, then run out side. After this, you should be able to get to the end without too much trouble. Good luck mate!

Dear Matt,
I'm aware that there are some special codes in the excellent *K240* that allow you to build faster than normal and such. Do you have these codes?
Mr S Pearce, Nottingham

Indeed, Mr S, I do have these codes in my position, and am quite happy to divulge the information as long as you realise that it really does bugger up the fun of the game, and I personally would recommend you play the whole thing without them. Oh well, 'S', you've been warned...
SKYSCRAPER [return] turns the quick-build on and off.
PANEL [return] brings out standard buttons onto the screen. After typing, rotate the asteroid once to activate.
NASA [return] followed by a number gives you: 1 - Assault Fighter, 2 - Combat Eagle, 3 - Scout, 4 - Destructor, 5 - Terminator, 6 - Transporter, 7 - Battleship, 8 - Space Dock.
ICEMAN [return] freezes all asteroids. Repeat to turn them back on.
WIDGET [return] gives you all the Sci-Tek blueprints.
LOADSADOSH [return] 100,000 credits!
ICBM [return] gives you four of every missile type, as well as four satellites.
TELESCOPE [return] makes all the asteroids on the map visible, though you can't travel to any as yet 'undiscovered'.
LEMINGS [return] adds 50 people to current asteroid.

MATT'S SHOW-OFF SHELF

I'd just like to take this opportunity to answer a particularly nasty letter I've received accusing me of not doing my job in the surgery and leaving it to the other readers. Sod off you git! There.

MEDICATION REQUIRED

- Jason Bentley from Somerset would like to know how to get the last piece of the Ro'geld from the room with the seven monsters' heads opening and closing.
- Just to annoy a certain miserable git by the name of Luke 'that bloke from Seaford' I've decided to do exactly what he asked me not to do, and ask the readers if they know how to call the cab to send Sweet Cheeks back to the station, because I don't. It's good being a reviews editor isn't it? Aha ha ha!
- Ian Barstow from Redditch can't kill the octopus boss in Chuck Rock 2. Any ideas?

FREE PRESCRIPTIONS

- Special Nurse Godfrey McCarthy has sent in a reply to Michael Winning's plea for help with The Killing Cloud, saying that though he doesn't know any codes, he does have a cheat. Type in 1KILLING (try it with and without a space just in case) and you should get 28 pups and nets.
- Top Doc Ricky Cusimano has a cheat that should help November's Gary Bradley on Viz. On the character selection screen , type in (and because of censorship you'll have to guess what this says...) 'WHAT A GREAT LOAD OF BO**OCKS'. The border will change colour, allowing you to skip levels by pressing 1-5.

THE SURGERY IS NOW CLOSED

Yes, that's it for 1994, but I'll be back in 1995 with much the same old tosh and *Monkey Island* queries (yawn). Don't forget, get your questions and answers in to: Matt The Medic's Games Surgery, *The One*, Priory Court, 30-32 Farringdon Lane EC1M 3AU. And don't phone, because I'm off to get my ears plugged up with some scrummy figgy pudding.

BREAKING AWAY FROM THE FLEET



Ever wanted to **sail** into the sunset? Visit **ports** of call known only to grizzled **18th century** sea captains?

Then let our unique **first-person** perspective and stunning **3-D** graphics put the wind in your sails! **Swashbuckle** away as you **trade** goods, vanquish **enemy ships** and create routes to **riches**. Take time to gossip in local **taverns**, repair **cannonball** damage, and stoke up your **crew's** morale. (A little rum, perhaps?)

Chart your progress with our authentic **navigational** aids, and revel in a world long gone: Where **fortunes** are fiercely defended, and only **skill** stands between you and the deep blue sea!



Features:

- Variety of goods to trade and passengers to carry.
- Command a crew of soldiers, sailors and apprentices.
- Defend against pirates and enemy men-o'-war.
- Buy and enhance ships from several models.
- Highly intuitive interface.
- Dynamic pricing and political models.
- Strong replayability.



Travel the world in search of riches



Visit exotic ports on many continents



Engage enemy ships in realistic sea combat

Impressions

IBM PC Screenshots may vary

Snow is falling. All around me. Children playing. Having fun. Right! We'll soon put a stop to that. Here's Matt Broughton to scare them all with his enormous PD. (I think you know what I mean).



'Oooooodiiiiin!' said Erik, crossly...

ERIK

F1 Licenceware, Disk F1-048, £3.99

From Confused Pelican Software (the gent behind *Morton's Strikes Back*, 80 percent last issue) comes *Erik* — a Viking on a mission. Looking very cute and playing like a sort of slower and more platform-based *Qwak* copy, *Erik* is a very polished game indeed.

Your basic objectives are simple enough; just stay alive, collect as many points as possible, and grab as many gems as you can to use as currency when buying more powerful weapons from the occasional witches shops that pop up. It's standard platform fare, with spikes dropping on you, snails biting your ankles, and keys needing to be collected to move on to further levels.

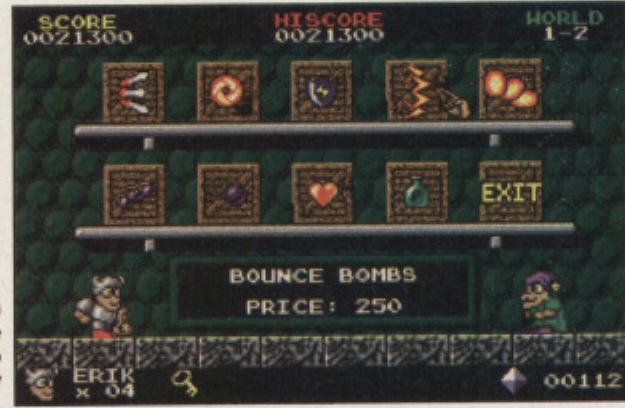
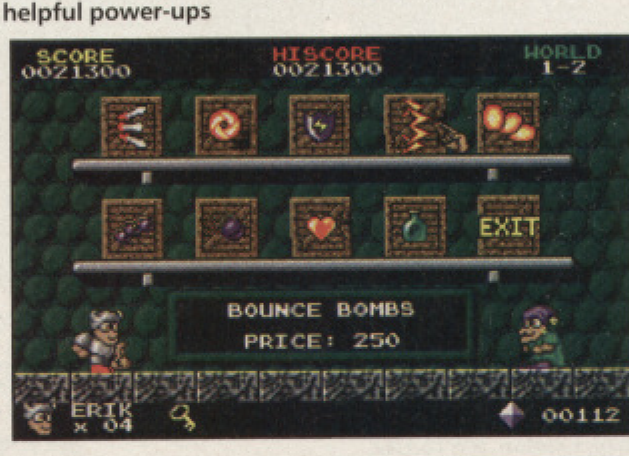
Most of the enemies in *Erik* are of the 'set attack pattern' sort, with aimless platform wandering tactics, while the odd intelligent opponent chases you around the game area.

Erik is armed with an infinite supply of spears to lob at anything he fancies, though by entering the aforementioned witch supply shops, three-way shots, fireballs, shields, and all manner of helpful power-ups can be purchased. Other than that, it's really a matter of either getting to the key and exit as fast as possible (there is a slight time limit) or trying to get all of the gems available on that level.

The game is excellent in most areas, apart from a few niggles with silly play-spoiling features. For instance, there are some areas on each world where, once you're in line with a certain level, an arrow will appear from the side of the screen and stab you. Unless you've got the Force on your side, or super cat-like reflexes, these invariably kill you, leaving an extremely unsatisfied taste in your mouth (just like drinking Attrill's Imperial Sloe Gin, I'm sure). The only way to find them is to die-by-error, and never do the same thing again. This is all very well and groovy, but bloody annoying if you're on your last life, having managed to avoid all the baddies, and then shuffled off because of a mystery arrow. Pah!

Anyway, this is not an extreme pain, but when you have to keep playing through the same five levels just to get back to the last 'mystery death', you start wondering just how long people will be bothered to play. Pretty smart, but not exceptional.

OVERALL: 77%

...and ran down to the pillage shop to pick up his slaughtery ticket.

PD ZONE

BEAVIS 'N' BUTTHEAD — BREAKING THE LAWN

Online PD

Crappy needlework is a well known cause of diarrhoea.

A few months ago we saw a Dangermouse game that was nothing more than a Hunchback clone (though quite a good one) with Dangermouse graphics and a couple of relevant samples. Well *B 'n' B* is much the same, only this time basing itself around the Commodore 64 classic, *Hovver Bovver*.

For anyone not familiar with Beavis and Butthead, they're basically a sort of cartoon *Wayne's World* couple (not Biblical, surely? — Andy.), born of MTV, and heavily into Metal Music, slagging off pop, making money without having to do any work, and sniggering a lot. Especially while in school.

For anyone not familiar with *Hovver Bovver*, it was a simple yet enjoyable gardening game, in which you had to drive around increasingly weird gardens, mowing grass and avoiding angry gardeners and mad dogs. All this while trying not to plough down flowers, crash into walls, or fall into ponds. Simple stuff I know, but hey! that's what classics were like back then.

B 'n' B really just puts the two things together, with a fairly accurate conversion and some nice sampled voice-overs and sound effects. The MTV sick sense of humour has found its way into the game, with bonus points being awarded for mowing over toads, and the two delinquents sniggering at you every time a flower is run down. Cool.

This is the first *Hovver Bovver* copy I think I've seen, and though quite accurate as far as I can remember, does very little to the nostalgia buds simply because, in retrospect, the game isn't actually that 'classic' at all. Shame.

If you're a *Beavis and Butthead* fan, you'll probably get a few chuckles out of this, but other than that, there's no real reason to overly recommend this to you.

OVERALL: 70%

FRIDAY THE 13TH PART X

Software Expressions, No 0330

Erm... yes. Well you certainly can't accuse this of being a 'normal' game, because to be quite frank, it's as weird as the idea that Andy might be attractive to girls. Not exactly scoring highly in the 'subtlety stakes', *Friday the 13th* comes complete with the honest banner, "Jason gets a bit bored of all the touring, and heads back to Camp Crystal for some senseless slaughter." Good idea.

What this actually boils down to, is a strange little game that looks a



MARBLES

17 Bit Software, Disk 3305

Readers, forgive me. I've committed a terrible sin. I condemned a piece of software to the back of my drawer without having looked at it properly, and it's only now that I've had a clear out, that I've discovered a really excellent little bit of PD.

Marbles is nothing new to 'PD Zone' in concept, being a puzzle game of the 'tumbling tiles' variety. The difference here is that while most of the general offerings try to succeed by adding tons of features — thus complicating things — *Marbles* sticks to just a couple of different tiles, confident that the level designs will shine through. Well done. They did.

If you haven't seen a game like this before, the rules are quite simple. You control a marble that can roll, and has one simple aim in life — to get from a starting block to a finishing block, collecting all the jewels on that particular level. The only problem that faces said marble, is that as it rolls on and then off a tile, the tile dissolves, meaning that any attempt to roll into that space again will result in instant death. It's therefore down to you to select the route, making sure that you never have to go back on yourself. That is unless you're allowed to...

Ah! Yes, some of the tiles will dissolve only after two visits, while others are poisoned and must be avoided at all costs. Further tiles include bombs that destroy the adjacent icons, teleport blocks that whisk you away to that tile's twin, and tiles with arrows that automatically force you to move on in that direction.

Though the beauty of these games usually lies in clever level designs, *Marbles* goes one step further by allowing you to swap some of the tiles around the screen. So, whereas you'd usually just have to work out which path to take, you now effectively have to lay the path first. Believe me, it's even harder than it sounds.



The new album by Mike Oldfield...



...sounds like this.

To be honest, I wouldn't generally give a game like this too much of my time, but I found the game so frustrating, yet rewarding, that I've spent more time on this than most of the other games.

If you've never played a game like this, or even tried anything vaguely puzzle-like, grab hold of this immediately — you won't be disappointed. (Oh, did I mention there's an editing facility as well? What a barg'!)

OVERALL: 90%



They say it's quite chilli in space...

ALIEN ATTACK

Clique Development, £5.00 (£7.00 for AGA)

'Top quality poo' is a phrase that instantly springs to mind the first time you load up *Alien Attack*. To suggest that this is exactly the sort of thoughtless crap that gives Public Domain software a bad name is an understatement. Somehow the authors have managed to combine unoriginal game play, sluggish speed, enormous and boring graphics, and music that sounds like a four year old child banging his hands on the lower and higher octaves of a piano, to create one of the most pointless Space Invader clones ever.

I feel like a bit of a git for being so blunt because this is a new PD games producer, but I think it best to nip them in the bud, as it were, because if they intend to produce any more software like this, they should think about a career in the window cleaning industry.

I loaded up the five level PD demo first, and as you might imagine, didn't find it exactly challenging. What with everything moving at a centimetre an hour, not to mention a 'certain familiarity' with the concept, I completed the entire demo on my first go, only to be told that the 'real' version was available by sending off five quid. I think not.

...though I've never bean.

The graphics are certainly nice and big, but so what. Who really cares if there's another *Space Invaders* clone. There are so many PD authors out there writing top notch, not to mention original, concept titles, we really don't need this sort of tosh any more.

There are a few vocal samples in there, not to mention some horrendous music, but other than that, it's just 'left-right-fire' from hell. I didn't think we were likely to find anything as poor as *Mr Blobby* in this issue, but by buggery, we have. Andy (for once) was incredibly close to the truth when he saw Clique's logo, and wondered casually if the company in question was oddly-titled 'Caque'.

OVERALL: 44%

bit like *Atic Atac* (an extremely old 'room-to-room' game, young fans) but actually has best part of nowt going on.

You're Jason and, armed with a trusty blade and scary mask, have to make your way around a maze-like house, looking for young ladies to, er... well, knife to death, really (Would you mind coming down to the station for a quick chat? — The Dodgy Idea police.). Most of the identical rooms are empty, but when you do find a young female, she simply stands there, allowing you to get into position and, ah, introduce her to your utensil (that's better! — TDI PD). You get a hundred points for every death, and that's the game!

Every now and then you'll randomly come across a random policeman in a random room, who'll do his best to shoot you. Needless to say, it's at this point that you need to turn around and sod off mucho pronto. The sound effects are pretty limited, with just the odd swipe or scream effect, while the background music is a sample of the excellent *Flashback* music (call in the legal department, methinks).

The game is only worth looking at simply because it's so strange and revolting. There's no longevity in the gameplay, and you certainly won't be glued to your screen for more than about 10 minutes (if that!), so it only remains for me to give it a mark. And that will be...

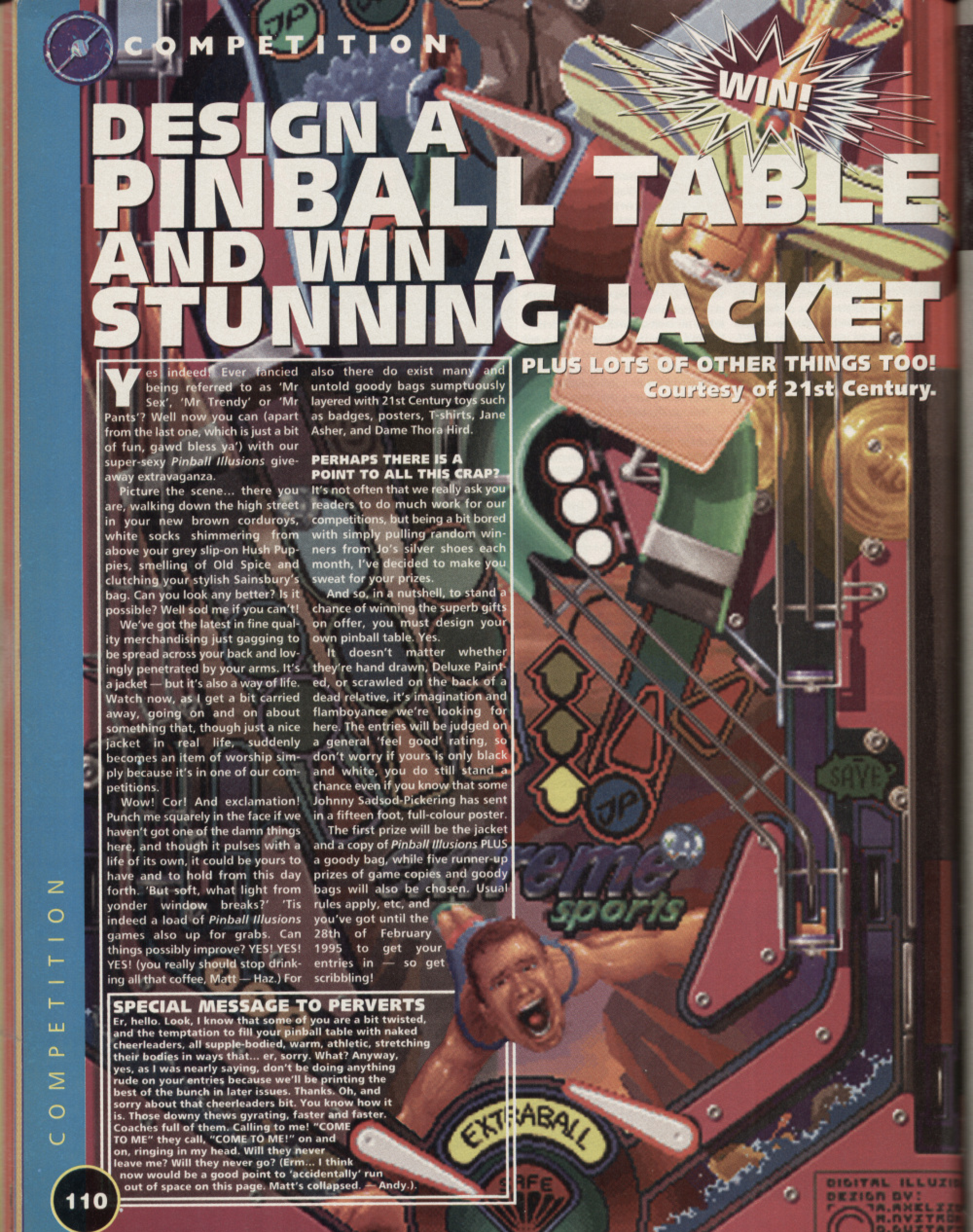
OVERALL: 59%



Donald thought he'd won first prize in ITV's 'Kill Cilla' competition...

TOM SON'S LOCAL

- Online PD, 1 The Cloisters, Halsall Lane, Formby, Liverpool L37 3PX Tel (0704) 834335
- F1 Licenceware, 31 Wellington Road, Exeter, Devon EX2 9DU
- Software Expressions, 117 Kennington Ave, Bishopston, Bristol BS7 9EX Tel (0272) 425987
- 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH Tel: 0924 366982
- Clique Development, 18 Arras Close, Burton Road, Lincoln, Lincs LN1 3UE (Cheques and POs made out to Roddy McMillan)



DESIGN A PINBALL TABLE AND WIN A STUNNING JACKET

PLUS LOTS OF OTHER THINGS TOO! Courtesy of 21st Century.

Yes indeed! Ever fancied being referred to as 'Mr Sex', 'Mr Trendy' or 'Mr Pants'? Well now you can (apart from the last one, which is just a bit of fun, gawd bless ya') with our super-sexy *Pinball Illusions* give-away extravaganza.

Picture the scene... there you are, walking down the high street in your new brown corduroys, white socks shimmering from above your grey slip-on Hush Puppies, smelling of Old Spice and clutching your stylish Sainsbury's bag. Can you look any better? Is it possible? Well sod me if you can't!

We've got the latest in fine quality merchandising just gagging to be spread across your back and lovingly penetrated by your arms. It's a jacket — but it's also a way of life. Watch now, as I get a bit carried away, going on and on about something that, though just a nice jacket in real life, suddenly becomes an item of worship simply because it's in one of our competitions.

Wow! Cor! And exclamation! Punch me squarely in the face if we haven't got one of the damn things here, and though it pulses with a life of its own, it could be yours to have and to hold from this day forth. 'But soft, what light from yonder window breaks?' 'Tis indeed a load of *Pinball Illusions* games also up for grabs. Can things possibly improve? YES! YES! YES! (you really should stop drinking all that coffee, Matt — Haz.) For also there do exist many and untold goody bags sumptuously layered with 21st Century toys such as badges, posters, T-shirts, Jane Asher, and Dame Thora Hird.

PERHAPS THERE IS A POINT TO ALL THIS CRAP?

It's not often that we really ask you readers to do much work for our competitions, but being a bit bored with simply pulling random winners from Jo's silver shoes each month, I've decided to make you sweat for your prizes.

And so, in a nutshell, to stand a chance of winning the superb gifts on offer, you must design your own pinball table. Yes.

It doesn't matter whether they're hand drawn, Deluxe Painted, or scrawled on the back of a dead relative, it's imagination and flamboyance we're looking for here. The entries will be judged on a general 'feel good' rating, so don't worry if yours is only black and white, you do still stand a chance even if you know that some Johnny Sadsod-Pickering has sent in a fifteen foot, full-colour poster.

The first prize will be the jacket and a copy of *Pinball Illusions* PLUS a goody bag, while five runner-up prizes of game copies and goody bags will also be chosen. Usual rules apply, etc, and you've got until the 28th of February 1995 to get your entries in — so get scribbling!

SPECIAL MESSAGE TO PERVERTS

Er, hello. Look, I know that some of you are a bit twisted, and the temptation to fill your pinball table with naked cheerleaders, all supple-bodied, warm, athletic, stretching their bodies in ways that... er, sorry. What? Anyway, yes, as I was nearly saying, don't be doing anything rude on your entries because we'll be printing the best of the bunch in later issues. Thanks. Oh, and sorry about that cheerleaders bit. You know how it is. Those downy thews gyrating, faster and faster. Coaches full of them. Calling to me! "COME TO ME" they call, "COME TO ME!" on and on, ringing in my head. Will they never leave me? Will they never go? (Erm... I think now would be a good point to 'accidentally' run out of space on this page. Matt's collapsed. — Andy.).



GOLDEN JOYSTICKS AWARDS 1995

EMAP Images honours the greatest achievements of the games industry annually with our glittering Golden Joysticks awards. These prized trophies are honoured by the industry more than any others - because they're the only awards that you, the readers, vote for. And the time has come once again for us to poll our readers. Simply fill in the form below and send it off to: Golden Joysticks 1995, c/o Marketing Department, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Every entrant for the awards is automatically entered into a special prize draw, and the winner walks away with £500 worth of software for his or her machine!

vote now and you could win £500 worth of software!

BEST COMPUTER STRATEGY/SIMULATION
This category covers many several genres, specifically: racing simulations, flight sims and war games. Vote for your favourite of 1994 here.

BEST COMPUTER STRATEGY/SIMULATION:

BEST LICENSED COMPUTER GAME
Which arcade conversion, officially licensed title or movie tie-in appealed to you the most in 1994?

BEST LICENSED COMPUTER GAME:

BEST ORIGINAL COMPUTER GAME
What was your favourite game of the year which DIDN'T rely on an official license?

BEST ORIGINAL COMPUTER GAME:

BEST MULTI MEDIA GAME
The huge storage space of CD-ROM has enabled programmers to create incredible software that just couldn't be done on a normal, floppy disc based machine. Which CD title would you rate as the best of the year?

BEAT MULTIMEDIA GAME:

BEST ADVENTURE GAME
The adventure game market has remained extremely strong over the last year with some very commendable releases for all computers. Choose your favourite here.

BEST ADVENTURE GAME:

BEST ARCADE CONVERSION GAME
Conversions of arcade games are as popular as ever - vote for your favourite of 1994 here.

BEAT ARCADE CONVERSION GAME:

COMPUTER GAME OF THE YEAR
Which game overall would you rank as the greatest of 1994?

COMPUTER GAME OF THE YEAR:

SOFTWARE HOUSE OF THE YEAR
One of our most prestigious awards. Which games producer do YOU think has maintained the greatest quality and produced the best games in 1994?

SOFTWARE HOUSE OF THE YEAR:

BEST COMPUTER PROGRAMMER OF THE YEAR
As well as bestowing awards on the software houses and the games themselves, we can't forget some of the most important people in the industry - the people who program the games. Which individual or team do you rate as the best programmer(s) of the year?

BEST COMPUTER PROGRAMMER OF THE YEAR:

BEST AD OF THE YEAR
A decent marketing campaign can be the make or break of a particular game or brand. Which advert in particular stood out for you? It could be a game ad, hardware ad - on TV, radio or in the games magazines.

BEST AD OF THE YEAR:

PRIZE DRAW FORM

Name:..

Address:.......................................

Telephone Number:..............................

Machine Owned:.................................

RECOMMENDED

Aladdin

Publisher: Virgin
Issue Reviewed: November 1994

Amazing animation and gorgeous graphics in this platform conversion from the Disney movie. Shorter than some, but longer than your average magic carpet ride, Aladdin takes the Amiga by the scruff of the neck and bellows 'A Whole New World' in its face.

90%

Alien Breed 2

Publisher: Team 17
Issue Reviewed: December 1993

Team 17 returns to familiar territory with this, the sequel to the game that first established the company as one of Britain's leading Amiga developers. It's more of the same but, bigger, busier and blastier. Some have complained that it's too easy, though...



91%

Banshee

Publisher: Core
Issue Reviewed: July 1994

Banshee is a roller-coaster ride to hell. In a buzz-bird called Banshee. Test your trigger finger and powers of concentration in this Tora! Tora!-tastic one or two-player flight of fantasy er... blowing things to kingdom come. It"s great fun, basically.

89%

Bubba 'n' Stix

Publisher: Core
Issue Reviewed: January 1994

More platformular near-perfection from Core with this well designed and beautifully programmed game. A bit on the brief side, but as original as a young white trash meets magic piece of wood, meets bad blobs in a tricky-situation-type of scenario can be.



91%

Bump 'n' Burn

Publisher: Grandslam
Issue Reviewed: June 1994

It's 3-D racing time as this Super Mario Kart-with-knobs on screeches onto your Amiga. TT Racing in a cartoon styley, plus some bad weapons make this game a must for all those who thought that all Scalextric ever lacked was a nice bit of mindless violence.



90%

Cannon Fodder

Publisher: Virgin
Issue Reviewed: December 1993

War, according to those wacky Sensible boys, has never been so much fun, and we're inclined to agree. It might look like a simple run around and blast everything affair, but there's a surprising amount of strategy involved if you're going to make it to the end.

91%

The Clue

Publisher: Black Legend
Issue Reviewed: September 1994

Become London's next Mr Big without ever leaving your bedroom! Yes, The Clue is the proof that crime plays! From humble tea-leafery to bigger blagues wiv' shooters 'n' slags, you've got to stay one step ahead of the 'Filth' and keep out of the Scrubbs.

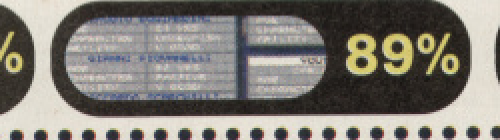


88%

Ch. Manager Italia

Publisher: Intelek
Issue Reviewed: March 1994

Footy management spaghetti style, you get to control all those clubs with funny names. With its pochetta friendly price and molto improved–o running speed, this game brings you all the passion of Italian football without the girly on-field play-acting!



89%

Crystal Dragon

NEW

Publisher: Black Legend
Issue Reviewed: December 1994

Good Lord, it's a tad expensive, but by crikey 'tis the best ever RPG in the sacred board game style, featuring dragons, er some crystal, and the usual gang of consonant-heavy characters stuck in a tricky situation with an evil wizard.

90%

Elfmania

Publisher: Renegade
Issue Reviewed: June 1994

Kombat comes to the Elf-Kingdom and gets its teeth kicked in by a girl with pointy-ears! Elfmania makes other beat-'em-ups on the Amiga look pretty crappy and the introduction of strategy is truly inspired. We were completely gob-smacked! By some Fairies!



91%

F1

Publisher: Domark
Issue Reviewed: February 1994

From the Frenchmen who brought you Vroom! comes this, the official F1 licence. Actually, it's Vroom Deux, encore vite, but avec le fab two-player mode. F1 buffs might think it un peu unrealistique, mais for the arcade lover, c'est encroyable! Non, vraiment!

90%

FIFA Int. Soccer

Publisher: Electronic Arts
Issue Reviewed: October 1994

FIFA's here at last and it's bloody great! A bit slow maybe, and rather too much diskular swap foolery, but nevertheless a solid attempt at putting realism back into the beautiful game. FIFA is a totally different way of stringing the old onion-bag. Trevor.



87%

Fury of the Furries

Publisher: Mindscape
Issue Reviewed: January 1994

A vexation of voles? Riles of rabbits? A pique of pine-martins? A seethe of stoats? A bristle of badgers? A miff of marmosets? No, not really, just a great platform/puzzler featuring some small furry animals. It's addictive, it's fun and it'll test your reflexes.

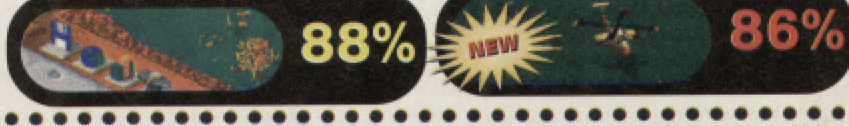


90%

Genesia

Publisher: Team 17
Issue Reviewed: December 1993

Huge society-building thing, similar to The Settlers, but not as easy to get in to straight away. Start off with a tiny tribe, and watch your civilisation grow into something that makes the Roman Empire look like a chain of cheap Pizza Restaurants



88%

Guardian

Publisher: Acid Software
Issue Reviewed: November 1994

What's this, an original CD32 game that's got oodles of playability? Yes, it's true!! Guardian is the game that CD owners have been waiting for, and an absolute joy to play. You are in space and have to shoot up baddies. It's like Defender in 3D, apparently.



88%

Heimdall 2

Publisher: Team 17
Issue Reviewed: December 1993

Heimdall 2 is the best of its kind. It's got action, adventure and puzzle solving with a smattering of humour in all the right places. Blood, runes, orcs, magic, (but probably with a 'k') and added love interest in the shape of the saucy Ursula to keep you on Loki's tail.



90%

Ishar 3

Publisher: Daze
Issue Reviewed: September 1994

Ishar's back and this time c'est trois! Wohratax the black dragon is created Lord of Sith by the Powers of Chaos for being bad. More silly names and fanciful plot twists from our Froggy chums in this sequel to the sequel with les knobs enorme, er... sur.



87%

James Pond 3

Publisher: Millennium
Issue Reviewed: June 1994

The third Pond platformer is huge. And bloody fast. In operation Starfi5h Pond weighs in with a leaner meaner Connery of a performance to set against his Dalton in Robocod. OK, so there's less colour, but there is more character and more gameplay.



90%

Jungle Strike

Publisher: Ocean
Issue Reviewed: December 1994

Helicopters galore, but not, it must be owned-up to, all that much jungle, in this the rocketworthy successor to Desert Strike. This is Comanche territory, so it may come as a surprise to learn that we can recommend it to you without reservation. (Doh!)



NEW

86%

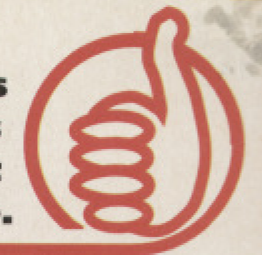
K240

Publisher: Gremlin
Issue Reviewed: May 1994

Populous with asteroids, that's what this is. Begin on your base asteroid, then explore space to find some more. Colonise them. Exploit them. Zap every alien in a race for galactic domination. Build fleets, trade things, mine stuff. Oh, how we loved it.



90%



Stuck for a suitable stocking filler? Brow corrugated by the capaciousness of your turkey's periproct? Pockets continually lacking the plumbnessness to purchase so much as a bean, my dearest Mr Fuzzywig? Well, you won't be able to afford any of these delicious games for Christmas then. Shame.

Kid Chaos

Publisher: Ocean
Issue Reviewed: August 1994
Crazy story, crazy game. The kid from the cretaceous age clubs through platforms like a hungry T-Rex after a jet-propelled cow. It's parallax paradise, and the only game more satisfyingly violent than hitting a bank of stinging nettles with a big stick.



87%

Out to Lunch

Publisher: Mindscape
Issue Reviewed: July 1994
His cupboard is bare, and so poor Pierre le Chef is on a tour around some exotic locations (er, apart from Switzerland) to re-stock his larder. Out to Lunch is a tasty platform patisserie with sprites that take the biscuit. And that's no word of a pie!



90%

The Settlers

Publisher: Blue Byte
Issue Reviewed: December 1993
Your typical god game, but this time with tiny wee folk. Cute. A medieval setting for your diminutive charges as they build things, do things and keep rivals at bay. Try leaving them at it all night and see what the little blighters have achieved by the morning.



90%

UFO

NEW

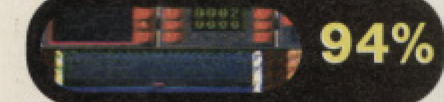
Publisher: MicroProse
Issue Reviewed: December 1994
'Hello Planet Earth' say odd-looking blokes with frog-spawn for guts. 'Eat lead you fiends from another world, you', replies Porky Pig. Not really. It is up to you to save the planet though, and that takes strategy, dosh and whole ice-cream scoops of death.



90%

Liberation: Cap. 2

Publisher: Mindscape
Issue Reviewed: December 1993
A brilliant, atmospheric RPG with one of the sexiest intros ever! Really shows off the capabilities of Commodore's CD32 to the full and nearly as nice on the A1200. Basically you have to find out what's going on in this big city where the robots have gone bonkers.



94%

PGA Euro Tour

Publisher: Ocean
Issue Reviewed: December 1994
The best golf sim by about 440 yards, and bags more fun than the real thing, which is admittedly, not a very hard thing to be. Now thanks to those lovely Oceanographers, you and your friends need never touch Woosie's horrid Welsh niblick again. Hurrah!



NEW

88%

Skidmarks

Publisher: Acid Software
Issue Reviewed: January 1994
Superb racer in yer isometric perspective, this game is only a duffer if you play alone. You see, the computer cars are all crap. Skidmarks eh? I'm surprised I've managed to get this far without making a 'pants' joke. But then I'm feeling a bit browned off...



88%

Universe

Publisher: Core
Issue Reviewed: September 1993
Universe has more puzzles than a gargantuan helping of enigma pie, and more changes of pace than Mr Said Aouita. It's got bags of hot arcade action too, so if you like all three then you'd best stop reading this tosh and go out and buy it, hadn't you?



87%

Mega Motion

Publisher: Black Legend
Issue Reviewed: April 1994
Simple concept, but brain-taxing puzzles that reminded us a bit of Boulderdash without being derivative. Only available as part of a twin-pack with Statix, which we rated at a 'not-quite-good-enough-for-Recommended-but-still-pretty-fab' 84%. Stonking value!



86%

Puggsy

Publisher: Psygnosis
Issue Reviewed: March 1994
On the surface Puggsy looks like a slow platformer with not much going on — which it isn't. Experiment, if you will, with the Total Object Interaction and you'll discover a beautifully animated arcade adventure, with fan-tastic graphics and sound. All right?



90%

Simon the Sorcerer

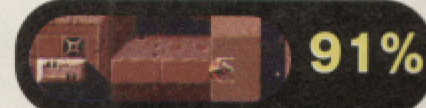
Publisher: AdventureSoft
Issue Reviewed: February 1994
The Brits at AdventureSoft take on the Yankee might of LucasArts and Sierra with this humorous graphic adventure — and lose. But only just. The interface just isn't as good. The puzzles are tough, but don't let that put you off.



89%

Uridium 2

Publisher: Renegade
Issue Reviewed: November 1993
Souped-up C64 action with 32 colours, 50 frames per second, multi-way scrolling, power-ups and a dreadful case of hyperbole. For die-hard blasting fans Uridium 2 is a dream come true, for the rest its a silly made up name and the second arabic numeral.



91%

Mortal Kombat

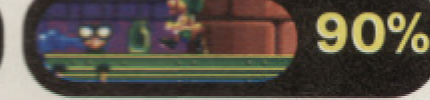
Publisher: Virgin
Issue Reviewed: December 1993
Arguably the most accurate coin-op conversion ever. Everything from the original arcade version is here: the graphics, the gameplay and the gore. Until Elfmania, this was the best of its kind on the Amiga, and it still takes some beating! (Ha, Ha).



89%

Putty Squad

Publisher: System 3
Issue Reviewed: August 1994
Putty Squad knocks several buckets of poo out of Putty. Thrill to 36 levels of squishy blue fun, which is more squishy blue fun than you can have a-squeezin' things in a policeman's trousers. Probably. Long lasting platform fun for all the family.

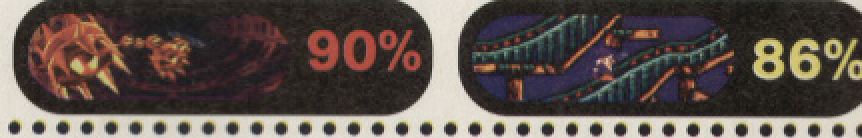


90%

Super Stardust

NEW

Publisher: Bloodhouse
Issue Reviewed: December 1994
Super Stardust, then. Or even the now-budgetular Stardust are the ultimate Asteroids clones. Their graphics kiss your eyeball repeatedly and whisper, 'Come with me Earthling, and I will show you the meaning of pleasure.' Wahay hey!



90%

Wiz 'n' Liz

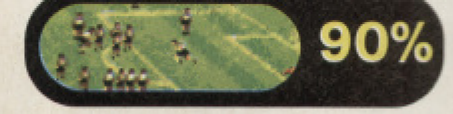
Publisher: Psygnosis
Issue Reviewed: November 1993
Another game that's so much better with two, this okay-ish cute platformer is transformed when the both of you do it. Compete for the collection of coloured rabbits in a magical split-screen race against the clock. Now a budgety £12.99, by crikey.



86%

On the Ball

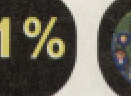
Publisher: Daze
Issue Reviewed: September 1994
The only thing OTB lacks is Brian Moore. Fresh as a daisy and as deep as a devil's bit scabious, here's a footy management sim to wander through wearing a big shirt, to linger in and make a fragrant posy for your sweetheart with.



90%

Ruff 'n' Tumble

Publisher: Renegade
Issue Reviewed: August 1994
The best game ever with 'n' in the title? Ruff has lost his marbles, so that means mayhem in platformular mode for the likes of me 'n' thee. This game is like Michaelangelo's best pencil, because it's right at the sharp end of the platform renaissance.



91%

Theme Park

Publisher: EA
Issue Reviewed: October 1994
Longleat schmongleat. Alton Towers, Alton Showers more like! Euro Disney, c'est Eurodismal! How do I know? Because I've licked Theme Park right down to the stick and tasted Sim heaven. What's more, I have sniffed the bottom line and it smells lovely.



92%

Zool 2

Publisher: Gremlin
Issue Reviewed: January 1994
Another sequel. More of the same and yet, oddly, betterer at the same time. Zool's got more character, he's better animated and a lot less frustrating to control. And Zool's got Zooz too! That's his girlf. Not more than one collection of captive wild animals.



90%

NEXT MONTH IS A CRACKER!

For your hilarity, glee and lasting joy during the festive season, *The One* is proud to present the very latest sensation in luxury en-tissued gifted tubes. Using our unique recyclable template system *The One*'s Christmas Cracker empowers you to create your own highly explosive Xmas tableware, that you will want to use again and again. SImply photo-copy this page as many times as you need crackers and follow the simple instructions. Christmas Dinners will never live up to your expectations again!

Scrape the heads off half-a-dozen non-safety matches and drench with ghee. Spread generously on the flap provided, and then slumber fitfully until the cows come home.

Assemblage Instructions:

1. Take the corner flap 'A' and bend it towards the *Dragonstone* review. Now, while pressing the adhesive flange, 'K', with the thumb and forefinger of the left hand, scoop the trusses along the trailing edge 'B' with a small caramel spoon. Take care that any nervous pets are well cared for, while you are reading whether *Sensible Golf* is as good as *PGA Tour*. 2. Cut the slapstick out of comedy, it hasn't been funny since Laurel & Hardy. Fold the magazine so that part 2 of our massive *Chaos Engine 2* WiP is clearly visible. 3. Cake the 'Y' shaped spars at 'F' in a solution of pipe tobacco and intestinal chine and leave to set. Plane with a moistened hobgoblin until smooth and then towel-dry vigorously until all the scilla have become erectile. 4. Examine *Shadow Fighter* closely before buying any other beat 'em-ups. 5. Select the Partridge, 'P', and Pear Tree, 'T', and place 'P' inside 'T' about halfway up its length using the slats provided by the *Skeleton Krew* (probably). 6. Take a length of tinsel (not incl.) and wrap around the Christmas Tree (not incl.) with a generous spiralling motion (er, not incl.). 7. Immerse the festive decals in a saucer of tepid water (not incl.). Slide them from the backing sheet and press firmly to the area shown in *Fig 2* (not shown) using a wad of turquoise cotton-wool swiped from your mum's dressing table. Remove decal shreds from fingers, clothing, close personal friends and cotton wool, suffuse with white spirit and ignite.
8. Allow 28 days for February.

Try to make the family cat bite cleanly through the tissue using this trendy line. Alternatively travel to Nepal and cut the noon shadows of the himalayas into some soap.

A

YOU WILL NEED:

A hat, a sharp knife, a length of cardboard toilet-tissue tube (use one only per cracker), a small jar of French ectoplasm (or salivary amnelase will do), and a fully functioning liver and small bowel.

FOLD

lick like buggery

500

By using the guideline fold at 'K' as a ditch or dyke, and the crenellated top-piece 'A' as the prongmaster, you can re-use this template to manufacture some traditional paper crowns. The dotted lines at 1A can also be scored lightly with a chisel, so that the traditional paper hat rips traditionally as soon as it is placed on the traditional head.

1A

slew to the left and discard

Crimp delicately from right to left to the rhythm of of the stars.

FOLD

K

limestone

take both ligaments and press gently together, as if kissing a grandparent reluctantly

The Moustache

Old ladies will fall hopelessly in love with you when you sport this bristly brahama, modelled closely on the monster 'tash grown by General Sir Hubert Kitchener. Try wearing it when you cross an ocean in a passenger ship which gets torpedoed by a U-boat. It may not save your life, but it will make drowning an infinitely more amusing experience!

Belfast 230 miles

my old man's a dustman

ignore unless very, very stupid

Crap Compass

N E S W

Ever wondered how the Royal Marines locate camouflaged socks in the dark? Or how the SAS finds the time to operate the national airline of Belgium? It may have something to do with Spiggs Miniature Compass. Perfect for the handbag or dash-board (glue not included), this handsome, practical benison means the only bearing you'll ever lose is likely to be from one of any number of electro-mechanical devices where friction is constantly taking place.

Magic Fish

Place this novelty paper Coelacanth on your upper lip and recite the following entertaining verses from St Mark's Gospel. Chapter 3 verses 14 - 16. Chapter 7 verses 9-12 and Chapter 12 verses 19 - 24. They'll bring the house down!

swaddling clothes

Wax lips

Based on the popular, but 'not very funny' American comedienne's famous New-York Jewish smackers, these cheery cherries will bring a ruby smile to the faces of the most serious physics and chemistry students. Also available in a range of today's colours for disc-jockeys and the minor clergy.

1D

Black Beauty?

It's black, it's moulded in finest Hong Kong plastic, but which popular farm animal is it? Keep younger family members amused for hours with this chewable farmyard quiz on five things which could be legs, but one of which is probably the tail.

collar with grime

FOLD

Cut the spinning shape opposite (right) from the pre-printed gusset line (below). Pierce the ebonite centre loop with a knitting needle (number 14), and insert a spent 12-bore cartridge into the freshly minted voidling. Spin slavishly until any of the selected punchlines comes to rest against the fire-engine red arrow provided hereinunder.

2

Mother Superior · In your pants! · The Tolpuddle martyrs · Sand Martin · Boyle's Law · Tartly · Northumbrian pipes · Grumio in culina coquebant! · Ploppy son of plop · Pontefract · Regulo 7 · With a sausage!

CLEVER JOKE RANDOMISER

& motto maker

What makes something funny, or indeed wise? From now on, you decide! Just pick any one of the interchangeable words or phrases listed below, and then using the Randomiser opposite, apply repeatedly until amusing and/or sage. Adhere with gusto to a pleated joke or adage paper (not incl).

Doctor•Hello•Yuletide log•Sea kelp•is a door not a door•Marimbas•Which little piggy went to market•Eisteddfod •I say•Björk•lolly•OK Fruity•Mordake Earl of Fife•I'm Mandy fly me•leggings•which•when•why•who•wither•whence•wattle & daub•Cod•

Rougemont Castle

Aston Villa

14G

spin lightly until all the cheese has been removed from the carpet

Crystal Dragon

Battle your way through 23 massive, magical levels, fighting 23 (different, intelligent) creature types and solving mind boggling puzzles in search of the legendary CRYSTAL DRAGON.

Amiga Format

"you won't be disappointed'

"very commendable, enjoyable and accessable

"...a damn fine challenge-especially for those disappointed by the lack of Beholder 3"

"...this could set a precedent for all future Amiga RPG's"

CU Amiga 86%

CU Amiga Screenstar

"...Tricky but fun RPG when you get the hang off it!"

"...puzzle intensive"

"...enormous game"

"...You'll love Crystal Dragon"

The ONE 90%

'...About as close as you're going to get to a true RPG on an Amiga.'

'...Crystal Dragon... accurately represents the board game style.'

'...more of a test for adventurers than ever before.'

Amiga Action

'...A very involving RPG.'

'...Fans of RPG's should add Crystal Dragon to their collection.'

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Wanna blast your way through the savage secret zones, deadly Krewtraps, mad'n'bad buildings and hideous end-of-level Psykos comprising 6 HUMUNGOUS levels of 3D isometrik karnage - and wear a spectacularly sexy, hyper-hi-tek, Big Ordinance Neutralising Exo Skeleton to boot?









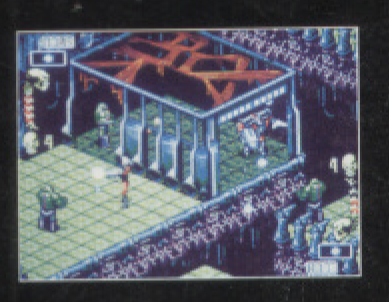
Well you got it all - but only if you join Spine, Joint and Rib, otherwise known as the SKELETON KREW, in their first outRAGEous blastfest!!

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